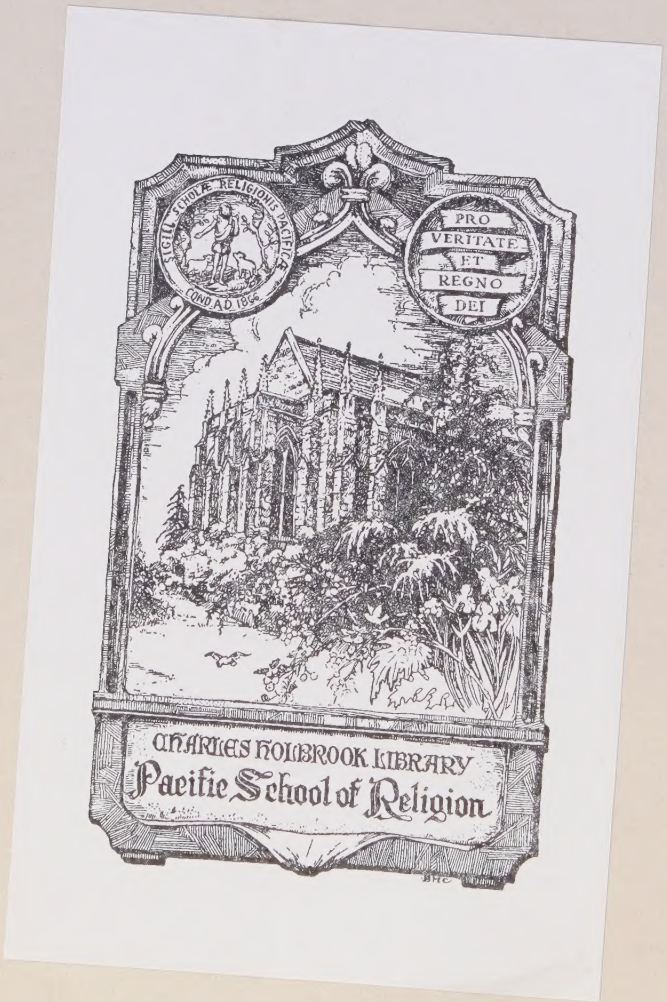
THE UFFIZI GALLERY

PAUL G. KONODY




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THE UFFIZI GALLERY
FLORENCE





PLATE XII

SANDRO BOTTICELLI

(1444–1510)

FLORENTINE SCHOOL

No. 39. VENUS RISING FROM THE SEA

Venus, fair-haired, and with arms and hands much in the attitude of the Medici Venus, blown shorewards by two Zephyrs, amid a shower of blossoms, is about to alight from her floating shell. From the right she is swiftly approached by Spring, who, clad in a clinging, flowered dress, spreads out before Venus the rose-coloured cloak, which is to cover her nudity. On the right an orange grove.

Painted in tempera on canvas. 5 ft. $3\frac{1}{2}$ in. × 8 ft. $10\frac{1}{2}$ in. (1·61 × 2·70).

THE UFFIZI GALLERY

With Fifty Reproductions in Colour of its most Famous Pictures

By P. G. KONODY

JOINT-AUTHOR OF "THE LOUVRE" "THE NATIONAL GALLERY" ETC.

Editor: T. LEMAN HARE



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PREFACE

IN view of the enormous extent of the art collections housed in the Uffizi Gallery, it has been thought advisable to confine the subject-matter of this volume to the paintings arranged in the Gallery proper—that is to say, in the three corridors and the adjoining rooms on the upper floor of the Uffizi Palace. To include the vast rows of historical portraits in the passage leading across the Arno to the Pitti Palace, the unique display of drawings by the old masters, or the collections of sculpture and gems, would have made it impossible to keep the book within manageable proportions.

Even as it is, the present volume does not pretend to exhaust the material within the restrictions indicated above. Many of the works by painters of the Late Italian schools of the decadence are of little or no interest to the student, the art-lover, or the casual visitor to these Galleries; nor is there any need to enter into a detailed description of the rather insignificant cabinet pictures by the minor Flemish and Dutch painters, which were so eagerly collected by some of the Grand Dukes of Tuscany.

Notwithstanding the presence of such important masterpieces of the Northern schools as the Portinari altarpiece by Hugo

van der Goes, Dürer's *Adoration of the Magi*, the signed tabernacle by Nicholas Froment, and other works by Rembrandt, Rubens, Memlinc, Gerard David, and the Dutch "small masters," the chief interest of the Uffizi Gallery is, and will always be, centred in the Italian pictures, from the earliest primitives to the declining days of the Renaissance. To them will therefore be devoted the major portion of this volume, although a brief account will also be given of the more important paintings by the masters of the Northern schools. The vast collections of portraits of the great painters by themselves can only be briefly touched upon in these pages.

Nearly all the existing books on the subject of the pictures at the Uffizi, from the official Catalogue to Schubring's handy little popular guide, deal with the pictures room by room, as they happened to be arranged at the time. Owing to constant changes and rearrangements of the Galleries, this system of grouping the vast material has proved confusing and unpractical. It has therefore been thought preferable here to deal with the artists by the countries, schools, and periods to which they belong. The artists are generally referred to under the names by which they are popularly known, and not under the less familiar patronymics favoured by the compilers of most official Catalogues.

The selection of the illustrations from among the wealth of great masterpieces included in the Uffizi collection was a matter of considerable difficulty. But, with the exception of some

paintings executed on too large a scale to promise a satisfactory result in reproduction, the most famous and deservedly popular pictures of all the different schools will be found among the plates. In the description of each plate the measurements are given in feet and inches as well as in metres, the height in each case preceding the width.

The Uffizi Gallery is open daily from 10 a.m. to 4 p.m., except on the following fête-days :—

1. New Year's Day.
2. Epiphany (January 6).
3. The King's Birthday.
4. Easter.
5. Ascension Day.
6. Corpus Domini.
7. National Fête Day.
8. St. John's Day (June 24).
9. SS. Peter and Paul's Day (June 29).
10. Assumption (August 15).
11. September 20.
12. All Saints' Day (November 1).
13. Immaculate Conception.
14. The Queen's Birthday.
15. Christmas Day (December 25).

An admission fee of one lira (tenpence) is charged, except on Sundays and fête-days (other than those enumerated above), when the Galleries are open free from 10 a.m. to 2 p.m. The fee of one lira includes admission to the Pitti Palace, which can be reached by a covered gallery from the Third Corridor of the Uffizi. Sticks and umbrellas left at the entrance to the Uffizi are conveyed to the exit of the Pitti Palace (or *vice versa*) for a fee of twenty-five centesimi (2½d.). The same fee is charged for the use of the lift, by which visitors may ascend to the Gallery floor from the entrance hall.

CONTENTS

	PAGE
INTRODUCTION	1
THE BYZANTINE PERIOD	7
THE EARLY SIENESE SCHOOL	11
Simone Martini and Lippo Memmi	12
Pietro Lorenzetti	13
THE LATER SIENESE SCHOOL	16
Sodoma's "St. Sebastian"	17
Sodoma's Followers	20
THE FOLLOWERS OF GIOTTO	22
Giottino	23
The Gaddi	25
Bernardo Daddi	26
Andrea and Jacopo di Cione	27
Giovanni da Milano	28
The Bicci	31
Lorenzo Monaco	32
Fra Angelico	35
The Madonna dei Linajuoli	36
Benozzo Gozzoli	37
Zanobi Strozzi	38
THE EARLY RENAISSANCE IN FLORENCE	40
Masolino and Masaccio	41
Masaccio's Influence	42
Paolo Uccello	43
Andrea del Castagno	45
Early Renaissance in Florence—*continued.*	PAGE
Domenico Veneziano	47
Fra Filippo Lippi	48
Gentile da Fabriano	51
Pier dei Franceschi	53
The Urbino Portraits	54
Alessio Baldovinetti	57
Cosimo Rosselli	58
THE GOLDSMITH-PAINTERS OF FLORENCE	60
Antonio Pollaiuolo	61
Piero Pollaiuolo's Portraits	63
The S. Miniato Altarpiece	63
The Mercanzia "Virtues"	64
Verrocchio	66
Domenico Ghirlandaio	67
Ghirlandaio's Followers	70
Ridolfo Ghirlandaio	71
Sandro Botticelli	72
The "Fortezza"	74
The "Judith" Panels	76
The Adoration of the Magi	78
The Madonna of the Magnificat	80
The Birth of Venus	81
The "Calumny of Apelles"	82
Filippino Lippi	84
Filippino's "Adoration"	88
Jacopo del Sellaio	89

PAGE

Goldsmith-Painters of Florence—*continued.*
Botticini and Raffaellino del Garbo 91

LEONARDO DA VINCI . . 93
The "Adoration" Cartoon . 95
The "Annunciation" . . . 97
Lorenzo di Credi . . . 98
Leonardo's Followers in Milan . 101
Bernardino Luini . . . 104
Piero di Cosimo 106
The "Perseus and Andromeda" Series 108
Fra Bartolommeo . . . 110
Mariotto Albertinelli . . 114

THE ROMAGNOLE SCHOOL . 116
Melozzo da Forlì . . . 116
Luca Signorelli 118

THE UMBRIAN SCHOOL . . 123
Fiorenzo di Lorenzo . . . 124
Perugino 126
The Portrait of Francesco delle Opere 128
Perugino's Followers . . . 130
Raphael 132
The Madonna del Cardellino . 135
The Portrait of Julius II. . . 137

MICHELANGELO . . . 139

THE SIXTEENTH CENTURY IN FLORENCE 143
Andrea del Sarto . . . 143
Portraits of Andrea del Sarto . 145
The Madonna delle Arpie . . 147
Franciabigio 149
Bugiardini 150

PAGE

Sixteenth Century in Florence—*continued.*
The Late Florentines . . 151
Jacopo da Pontormo . . . 152
Bronzino 153
Alessandro Allori . . . 157
Andrea del Sarto's Pupils . . 159
Baroccio 160
Baroccio's Followers . . . 162
The School of Matteo Rosselli . 163

MANTEGNA AND THE SCHOOL OF PADUA 167
Squarcione 168
Mantegna 168

THE SCHOOL OF VERONA . 173
Caroto 173
Brusasorci 175

THE SCHOOL OF FERRARA . 177
Francesco Cossa 178
Dosso Dossi. 179

FRANCIA AND THE SCHOOL OF BOLOGNA . . . 181

CORREGGIO AND THE SCHOOL OF PARMA 183

THE MINOR SCHOOLS OF NORTHERN ITALY . . 187
Moroni 188

THE ECLECTIC SCHOOL OF BOLOGNA 191
Annibale Caracci . . . 192
Guido Reni. 193
Guercino 194

PAGE

CARAVAGGIO AND THE "TENEBROSI" . . . 196
Ribera 197
Salvator Rosa 198

THE SCHOOL OF GENOA . 201

THE SCHOOL OF VENICE . 203
Jacopo Bellini 204
Carpaccio 206
Giovanni Bellini 208
The Bellini School 210
Lorenzo Lotto 211
Giorgione 213
Titian 215
The Della Rovere Portraits . 218
Palma Vecchio 222
Sebastiano del Piombo . . 223
Paris Bordone 225
The Bassani 226
Paolo Veronese 227
Tintoretto 229
The Later Venetians . . . 232
The Eighteenth Century . . 233

PAGE

THE FLEMISH AND DUTCH PRIMITIVES 237
The Portinari Altarpiece . . 238
Van der Weyden and Z. Bugatto 240
Memlinc 241
Gerard David 243
The School of Antwerp . . 244

THE LATER FLEMISH SCHOOL 246
Rubens 247
"The Battle of Ivry" . . 249
Van Dyck 251
Sustermans 253

THE GERMAN SCHOOLS . . 255
Dürer 256
Lucas Cranach 258
Holbein 259
The Later Germans . . . 261

THE DUTCH SCHOOL . . 263
The "Small Masters" . . 264

THE SPANISH SCHOOL . . 267

THE BRITISH SCHOOL . . 269

THE FRENCH SCHOOL . . 270

LIST OF ILLUSTRATIONS

PLATE		PAGE
XII.	SANDRO BOTTICELLI . . . . . *Frontispiece* Venus Rising from the Sea	
I.	SIMONE MARTINI AND LIPPO MEMMI . . . . The Annunciation, with SS. Ansanus and Juliet	12
II.	ANTONIO BAZZI ("IL SODOMA") . . . . . St. Sebastian	18
III.	LORENZO MONACO . . . . . . The Virgin and Child, with SS. Bartholomew, John the Baptist, Thaddeus, and Benedict	34
IV.	FRA ANGELICO . . . . . . The Coronation of the Virgin	36
V.	PAOLO UCCELLO . . . . . . A Combat between Horsemen	44
VI.	ANDREA DEL CASTAGNO . . . . . . The Crucifixion, with the Virgin and Saints	46
VII.	FRA FILIPPO LIPPI . . . . . . The Madonna and Child, with Two Angels	50
VIII.	PIER DEI FRANCESCHI . . . . . . Federigo, Duke of Urbino, and his Wife, Battista Sforza	56
IX.	DOMENICO GHIRLANDAIO . . . . . . The Madonna and Child, with Angels and Saints	70
X.	SANDRO BOTTICELLI . . . . . . The Adoration of the Magi	78
XI.	SANDRO BOTTICELLI . . . . . . The Madonna of the Magnificat	80

PLATE		PAGE
XIII.	SANDRO BOTTICELLI The Calumny of Apelles	82
XIV.	FILIPPINO LIPPI The Madonna adoring the Divine Child	86
XV.	FILIPPINO LIPPI The Adoration of the Magi	88
XVI.	LEONARDO DA VINCI The Adoration of the Magi	94
XVII.	LEONARDO DA VINCI (?) The Annunciation	98
XVIII.	PIERO DI COSIMO The Liberation of Andromeda	108
XIX.	MARIOTTO ALBERTINELLI The Visitation	114
XX.	MELOZZO DA FORLÌ The Angel of the Annunciation	116
XXI.	LUCA SIGNORELLI The Holy Family	120
XXII.	LUCA SIGNORELLI The Virgin and the Child	122
XXIII.	PIETRO PERUGINO Francesco delle Opere	128
XXIV.	RAPHAEL (?) Portrait of a Lady	130
XXV.	RAPHAEL The "Madonna del Cardellino"	136
XXVI.	MICHELANGELO The Holy Family	140
XXVII.	ANDREA DEL SARTO Portrait of a Woman	146

PLATE		PAGE
XXVIII.	ANDREA DEL SARTO . . . . . "The Madonna of the Harpies"	148
XXIX.	ANGELO BRONZINO . . . . . Portrait of Maria de' Medici	156
XXX.	ANGELO BRONZINO . . . . . Portrait of Eleonora of Toledo and her Son Ferdinando	156
XXXI.	FEDERIGO BAROCCIO . . . . . Francesco Maria della Rovere, Duke of Urbino	162
XXXII.	ANDREA MANTEGNA . . . . . The Adoration of the Magi	170
XXXIII.	VERONESE SCHOOL . . . . . Elisabetta Gonzaga, Wife of Guidobaldo I., Duke of Urbino	174
XXXIV.	GIOVANNI BATTISTA MORONI . . . . Portrait of a Man	188
XXXV.	CARPACCIO . . . . . The Finding of the True Cross	206
XXXVI.	GIOVANNI BELLINI . . . . . An Allegory	208
XXXVII.	CARIANI (GIOVANNI BUSI)? . . . . . The Holy Family	212
XXXVIII.	GIORGIONE . . . . . The Judgment of Solomon	214
XXXIX.	GIORGIONE . . . . . Portrait of a Knight of Malta	214
XL.	TITIAN . . . . . The Reclining Venus	216
XLI.	TITIAN . . . . . Eleonora Gonzaga, Duchess of Urbino	218

PLATE PAGE

XLII. TITIAN 220
Francesco Maria della Rovere, Duke of Urbino

XLIII. TINTORETTO 230
Admiral Sebastiano Venier

XLIV. TIBERIO TINELLI 232
Portrait of the Poet Giovanni Battista Strozzi

XLV. HUGO VAN DER GOES 238
The Adoration of the Shepherds

XLVI. HANS MEMLINC 242
The Virgin and Child, with two Angels

XLVII. RUBENS 248
Portrait of the Artist

XLVIII. JUSTUS SUSTERMANS 254
Portrait of Claudia de' Medici

XLIX. ALBRECHT DÜRER 256
The Adoration of the Magi

L. HANS HOLBEIN THE YOUNGER 260
Portrait of Richard Southwell

INTRODUCTION

EVEN without the magnificent collection of paintings housed in the Palazzo Pitti, with which it is connected by a long passage, crowded with pictures, the Uffizi Gallery in Florence is unquestionably the most important picture gallery in Italy and, as regards Italian art, of the whole world. So imposing is the array of Italian, and especially of Florentine, masterpieces, that the casual visitor is apt to give little attention to the many admirable examples of Flemish, Dutch, German, and French art brought together by many successive generations of art patrons and collectors belonging to the powerful Medici family. According to all existing historic records, it was Cosimo Pater Patriæ who first evinced keen interest in the arts, and who formed the nucleus of the unrivalled collections of art treasures which filled the palaces and villas of the Medici family. But the presence at the Uffizi Gallery of a portrait of Cosimo's father, Giovanni Bicci de' Medici, by Zanobi Strozzi, would suggest an earlier patronage, unless—and the hypothesis is by no means improbable—this likeness is a posthumous portrait. Giovanni died in 1429, when Zanobi Strozzi was about seventeen years of age, and eight years before he entered Fra Angelico's bottega as assistant.

Political troubles and physical suffering did not allow Piero, Cosimo's son, much leisure for extensive art patronage during his five years of power; but his son and successor, Lorenzo the Magnificent, who was the uncrowned King of the Florentine State from 1469 to 1492, followed in Cosimo's footsteps, surrounded himself with artists and men of letters, and gave a powerful stimulus to artistic activity in Florence by his lavish protection. Lorenzo's feeble son and successor, Piero, proved himself utterly incapable as head of the State during the two troubled years that preceded the French invasion under Charles VIII. and the eighteen years' banishment of the Medici family from Florence. Neither he, nor his brother Giuliano and his cousin Lorenzo, both of whom were recalled in 1512, nor the illegitimate Ippolito and the degenerate libertine Alessandro, with whom the direct line of descent came to an end, made any important additions to the collections left by Cosimo and Lorenzo. Cosimo I. (1519–1574), the first Grand Duke of Tuscany, a ruler of notorious cruelty, unscrupulousness, and meanness, was at least keenly interested in the fine arts, and added largely to the wealth of paintings, sculpture, and works of craftsmanship amassed by the founders of Medicean power, although he proved himself anything but generous in his treatment of the artists employed by him. For him Giorgio Vasari designed the Uffizi Palace, which was intended to house the Government offices. The foundations were laid in 1560—not in 1500, as stated in the preposterous English version

of the official Catalogue of the Royal Uffizi Gallery — and the building in its original form was completed in 1574. The upper floor consisted then of an open loggia. When Cosimo's son, Francesco I. (1541–1587), conceived the idea of founding a Gallery for a worthy display of the Medici art treasures, he enlisted the services of Bernardo Buontalenti to transform the open loggia into a covered gallery, a task which the architect performed with great skill. The magnificent octagonal room was, however, not finished until 1610, the second year of the reign of Cosimo II. (1590–1621), whose father, Ferdinand I. (1549–1609), had still further enriched the collection with many important works of art.

The Gallery at that time consisted only of the eastern wing— that is to say, the present First Corridor and the adjoining rooms. Under Ferdinand II. (1610–1670) the southern and western arms of the terrace were covered in, and the collection of cameos and gems was added to the other treasures. A number of pictorial masterpieces, among them Titian's *Reclining Venus*, were brought to him from Urbino by his wife, Vittoria della Rovere, whilst to his brother, Cardinal Leopold, is due the wonderful collection of drawings by the old masters and the nucleus of the famous gathering of artists' auto-portraits now arranged in a series of rooms in the south-west corner of the Gallery, adjoining the corridor leading to the Pitti Palace. Under Cosimo III. (1642–1723), the *Medici Venus*, *The Wrestlers*, and *The Knife-Grinder* were trans-

ferred from the Villa Medici in Rome to the Tribuna, and other works of sculpture were removed from the Boboli Gardens to the Uffizi Gallery. The last of the Medici grand dukes, Giovanni Gastone, died in 1737. His property passed to his sister, Anna Maria Luisa, wife of the Elector Palatine, who bequeathed the Uffizi Gallery with all its contents to the State, stipulating that the collections should be preserved intact and that none of them should be removed from Florence.

The Grand Dukes of the house of Lorraine, who succeeded the Medici Grand Dukes, continued to contribute towards the growth of the Gallery. Francesco II. (afterwards Francis I. of Austria) ascended the throne of Tuscany in 1737, and enriched the Uffizi with many valuable antiques. Pietro Leopoldo I., who succeeded him in 1765, restored the western corridor, which had been partly destroyed by fire, built some new rooms, brought to the Gallery all the best pictures that had hitherto been scattered over the public offices, and threw the Galleries open to the public. Ferdinand III. was too much absorbed in the political troubles of his time to devote much attention to the fostering of the arts. He had to renounce Tuscany at the Peace of Lunéville in 1801, and was only reinstated in 1814. In 1824 he was succeeded by his son, Leopold II., the last of the Grand Dukes, to whom the Uffizi owes the large Hall of Niobe, built for the housing of the classic statues that had been bought by Cardinal Ferdinando de' Medici (afterwards Ferdinand I.) for the Villa Medici in Rome;

and the collection of nine hundred inscriptions and other objects excavated at Thebes and Abydos.

The revolution of 1859 made an end to the grand ducal régime, and in 1860 was proclaimed the adhesion of Tuscany to the kingdom of Italy. Ever since that date it has been the endeavour of the Government to improve the Gallery and to bring order into its rather chaotic condition. In 1864 the sculptures by the masters of the Renaissance were transferred to the newly opened Museo Nazionale at the Bargello. Two years later, a vast number of drawings and tapestries were arranged in the corridor which connects the Uffizi with the Palazzo Pitti, and which was then first opened to the public. The tapestries were subsequently removed to the new Archæological Museum, and the space thus gained filled with historical portraits of minor artistic importance, whilst the drawings were placed in glass cases along the First and Third Corridors.

The growth of the collection of pictures, through the incorporation with the Museum of the Gallery of S. Maria Nuova, and through the steady influx of works from the suppressed convents and churches, made it advisable to adapt the Senate Hall on the lower floor of the Uffizi for the requirements of a museum. The work was begun in 1890, and the ten new rooms opened in 1898. Great improvements in the general arrangements were effected in recent years under the directorship of Signor Corrado Ricci, who did much towards bringing the official attributions into line

with the best modern expert opinion. Unfortunately, the most recent edition of the official Catalogue does not record many of the reattributions, so that the labels attached to the frames are frequently contradicted by the altogether carelessly compiled, unpractical, and almost useless Catalogue, the English edition of which is merely a mass of farcical blunders, wrong dates, and misspellings.

THE BYZANTINE PERIOD

IT is not at the Uffizi Gallery, but at the Accademia in Florence, that the origins of modern art, the gradual thawing of the frozen, rigid forms of Byzantine painting, culminating in the advent of the Renaissance, can be studied to best advantage. Yet the First Corridor at the Uffizi contains sufficient material to afford an adequate illustration of the earliest evolutionary stages of Italian art. It even enables the student to compare a Græco-Byzantine *Madonna and Child* (No. 1) of the tenth century with the Italo-Byzantine paintings of the succeeding three centuries, and to note certain differences to which the majority of popular art manuals scarcely do justice. That Byzantine art in its centre of activity—the capital of the Eastern Empire—had departed from the classic ideal and had become formal, stiff, and schematic, cannot possibly be denied. The reasons are not far to seek. The dogmatically rigorous rule of the Church, who alone gave employment to the painters, insisted upon an art as hierarchic as was its teaching. The love of dazzling splendour fostered by the Church was echoed by the semi-Eastern character of the Imperial court. It was essentially an age of the craftsman—the jeweller, the enameller, and the metalworker—whom the painter was forced to rival by

the golden glitter of his musive pictures. For centuries the sumptuous, decorative, formal style of the mosaicists dominated every other form of pictorial expression. The painter became a craftsman and had to suppress any leaning towards individual expression, for fear of sinning against the letter of the dogma. Nothing could better serve to illustrate the iron grip in which art was held by the Church dogma than the fact that an anathema was hurled against the art-loving Bishop Theodoretus's saying that " Nature is the archetype ; Art is the copy. No copy can be praised unless it bears a likeness to the original."

Yet, with all these restrictions, the paintings of the Græco-Byzantine artists were not so utterly devoid of the spark of life as those of their nameless Italian followers. In that tenth-century *Virgin and Child* (No. 1) enthroned between two angels, with the magi above, and the apostles in half length on either side, there is a certain sense of form and movement—especially in the angels—of which there is not a trace in the Italo-Byzantine *Madonna and Child* (No. 2) of the twelfth century, which is drawn with complete ignorance of human anatomy, the figures being placed against the inevitable gold background of the mosaicists' convention.

Throughout these dark centuries the *Madonna and Child* and the *Crucified Saviour* were practically the exclusive subjects treated by many generations of painters in their panel pictures, although the figures of the Marys and crudely designed scenes from the Passion were generally introduced at the ends of the arms and down the

stem of the Cross, as in the twelfth-century *Crucifixions* (Nos. 3 and 4). Everything is hidebound by convention, the manner of representation being strictly prescribed by the inexorable dogma. Thus in both these *Crucifixions*, as, indeed, in every twelfth-century rendering of this subject, the Saviour is shown with His feet nailed down separately, and with open, staring eyes, in conformity with the then prevalent belief that He was still alive when Longinus thrust the spear into His breast. Only after this belief had been pronounced heretical by Clement v. in the thirteenth century did the painters depart from this invariable formula. In the thirteenth-century *Crucifixion* (No. 4), which has lost the ends of the arms of the Cross, the feet of Christ are still nailed down separately, but the eyes of His convulsively distorted face are closed—the first step towards a more realistic conception of the subject.

The uniformity of the artistic practice, which during the Byzantine period prevailed throughout Italy, makes it impossible to distinguish between the works painted in Rome, Florence, Arezzo, Siena, Pisa, and the other centres of activity. The paintings produced by nameless artists before the beginning of the thirteenth century can only be generically described as "Italian." A clear division into local schools begins with the appearance of individuality in the art of painting, in place of the mechanical repetition of hieroglyphic formulas. That the new era tallies with the spreading of St. Francis's teaching is not a mere coincidence. Indeed, it is impossible to overrate the profound influence exercised by St.

Francis upon thirteenth-century thought. He breathed warm life into the cold formula of the Word, with his gospel of humanity and love. The painter's art, in that illiterate age, had to fulfil the function of the printed book. St. Francis's emotional Christianity could not be translated into the rigid, formal, hierarchic language of Byzantinism. A more human and emotional pictorial language had to be found to transmit his teaching, and found its first great task in the decoration of the monastery churches of S. Francesco at Assisi. Siena and Florence took the lead in the new movement which was initiated by Duccio di Buoninsegna (1255–1319) in Siena, and by the half-mythical Cimabue (1240 ?–1302) and his pupil Giotto (1266–1337) in Florence. Neither of these masters are to be found at the Uffizi Gallery, but the significant developments of which they were the fountain-heads are sufficiently well illustrated by the works of their pupils and followers.

THE EARLY SIENESE SCHOOL

TO Siena must be given precedence, for evidence is not lacking that it boasted a flourishing school of painting even before the days of Duccio and Cimabue. There is at the Palazzo Pubblico in Siena an altarpiece from the Church of S. Domenico which, although entirely repainted at a later period, still bears the apparently untouched signature of one Guido da Siena, with the date 1221. It is extremely unlikely that this Guido is identical with another Guido da Siena, called Guido di Graziano, of whom mention is first made in records of the year 1278, and who died about 1302. The still very Byzantinesque *Madonna and Child* (No. 5), with the fully dressed mannikin in the act of benediction, which is a comparatively recent acquisition, is obviously the work of this later Guido, and not of his problematic namesake.

Sienese as well as Florentine art, at the end of the thirteenth and the beginning of the fourteenth centuries, owed its sudden rise to a breaking away from Byzantine formalism. But something of Byzantinism continued to cling to primitive Sienese art, which therefore carried in itself the germ of decay, whereas the art of Florence proceeded from conquest to conquest. The Sienese, whilst aiming at emotional expression, beauty of pattern, decorative

splendour, and elegance, were not students of Nature, like the Florentines. Their painting, with all its idealism and emotionalism, could not rise to the monumental grandeur, say, of a Masaccio, and retained to a certain degree the qualities of illumination on a large scale. Love of minute detail and ornament is one of the chief characteristics of a school which revelled in stamping exquisite patterns on the gilt backgrounds, nimbuses, and elaborate frames of its altar-pieces.

SIMONE MARTINI AND LIPPO MEMMI

Duccio di Buoninsegna, the head and founder of the school, is not represented at the Uffizi Gallery, which owns, however, an important work wrought by his principal follower, Simone Martini (1285 ?–1344), in conjunction with his brother-in-law, Lippo Memmi (d. 1357). It represents *The Annunciation, with SS. Ansanus and Giulietta* (No. 23, Plate I.), and is placed in the Hall of Lorenzo Monaco. The extraordinary tenderness of the whole conception, the intense realisation of the modest, shrinking action of the Virgin, the treatment of the soft gold background and the gold embroidery on the angel's white robe, are typical of the aims and achievement of Early Sienese art. In some respects there is a curious kinship with certain paintings of the Ming and pre-Ming period of Chinese art. Note particularly the distinctly Eastern linear rhythm of the Virgin's garments. The picture was painted in 1333 for the altar of S. Ansano in Siena Cathedral, and bears on the frame the inscription :

PLATE I

SIMONE MARTINI AND LIPPO MEMMI

(1285?–1344) (? –1357)

SIENESE SCHOOL

No. 23. THE ANNUNCIATION, WITH SS. ANSANUS AND JULIET

A triptych in an elaborately carved and decorated Gothic frame, introducing busts of the four Evangelists with inscribed scrolls in roundels above the cusped arches. In the centre, the Virgin, seated in a throne-like chair, and holding a book in her left hand, receives the message from the kneeling Angel of the Annunciation. In the compartments on the left and on the right respectively are the standing figures of St Ansanus and St Juliet with their attributes. Gold background.

Painted in tempera on wood. 5 ft. × 9 ft. 6 in. (1·31 × 2·89).



SIMON · MARTINI · ET · FILIPVS · MEMMI · DE · SENIS · ME · PINXERVNT · ANO · DOMINI · M.CCC.XXXIII.

It has been considerably restored. Lippo Memmi's share in the work was probably confined to the execution of the gold ornaments.

PIETRO LORENZETTI

Although probably trained in the school of Duccio, Pietro Lorenzetti (active 1305–1340) constitutes a link between Sienese and Florentine art, since he was considerably influenced by Giotto, as may be seen in his frescoes in the Lower Church of S. Francesco at Assisi. Although an authentic work by the master, upon which Vasari bestows the highest praise, the *Madonna and Child, with Angels* (No. 15), it has fared so badly at the hand of the restorer that it can scarcely serve for the study of his style. The Virgin, in blue cloak and pale red tunic, is seen against a sumptuous gold diaper background. The four angels on each side are mechanical repetitions of the same type, which is clearly derived from Giotto. This altarpiece was painted in 1340 for S. Francesco at Pistoja, and is inscribed :

PETRVS · LAVRENTI · DESENIS · ME · PINXIT · ANNO · DOMINI · M.CCC.XL.

Far more interesting, although probably not by Pietro Lorenzetti himself, but by some obscure follower of the master who

painted the famous landscape with hermits at the Campo Santo in Pisa, is the panel representing in delightfully naive fashion numerous episodes in the life of *The Hermits of the Thebaïd* (No. 16). Here we have not only one of the earliest known examples of landscape painting, but a picture in which—and therein it differs from contemporary practice—the landscape is of paramount importance, and not subservient to the figures. Again one cannot but be struck by the similarity of the Sienese artist's vision to that of the classic Chinese painters. This similarity is not only due to his obvious ignorance of the laws of perspective. The whole conception affords a parallel. The innumerable incidents which illustrate the life and associations of the penitents in the Thebaïd desert are arranged in a manner that suggests the long scrolls of the Early Japanese—that is to say, the incidents are co-ordinated, and not subordinated, according to the tenets of European painting. Rocks and river, boats and houses, church and castle, hermits and animals, are set down side by side with the same clearness, without any attempt at composition in the conventional sense, without concentration on a principal *motif*.

To the meagre list of Early Sienese pictures at the Uffizi must be added the little *Presentation in the Temple* (No. 14), by Niccola Buonaccorsi (d. 1388), a rare master, who probably worked under Bartolo di Fredi, and who rose to high civic honours in his city, where he became municipal councillor and gonfaloniere. The Uffizi picture formed part of a triptych, the centre panel of which,

representing the *Marriage of the Virgin*, is now at the National Gallery in London (No. 1109). Two little panels with *The Vision of St. Romuald* (No. 1566) and *St. Romuald giving his Rules to some Monks* (No. 1565), which were bought in 1906 for £180, are probably by some unknown painter of the Pisan school, which was closely allied to that of Siena. They are remarkable for their tenderness and sincere mystic feeling.

THE LATER SIENESE SCHOOL

BEFORE passing on to the achievement of Florence, which is here so gloriously demonstrated, it may be as well to trace the later course of Sienese painting through the few examples that have found their way to the Uffizi Gallery. Siena participated but little in the great movement of the Early Renaissance which inspired the Florentines of the Quattrocento. Her worthiest champion, Matteo di Giovanni, being unrepresented in this Gallery, the shortcomings rather than the virtues of the Later Sienese school may be studied in the *Virgin and Child, with Saints* (No. 1542), by Lorenzo di Pietro, called "Il Vecchietta" (1412–1480), in the Third Tuscan Hall. A repainted inscription bears the date 1457, in which year it was painted for Giacomo di Andreuccio, a Sienese silk-merchant; but the gold background, the almost Byzantine aspect of the saints (SS. Andrew, Lawrence, Dominic, Bartholomew, James, and a kneeling king), and the Duccio-like headcloth of the Virgin, are entirely in the tradition of the Trecento. Of the tenderness and serene beauty of the real primitives there is nothing left in these stereotyped forms. Moreover, the whole thing is disfigured by a hideous modern frame.

Far more edifying is the predella with *Scenes from the Life of St. Benedict* (No. 1304, Hall of Lorenzo Monaco), by Vecchietta's pupils, Neroccio de' Landi (1447–1500) and Francesco di Giorgio (1439–1502). The panel on the left depicts the hermit-saint's encounter with a wonderful red-winged devil; the centre, his first miracle—the restoration of a broken cup through the force of prayer; the third, Totilas visiting the saint at Monte Cassino. By Neroccio are the figures, whose somewhat affected attitudes and gestures are typical of the whole school; by Francesco, who was more renowned for his skill as architect, carver, and engineer, —many of the relief-carvings in Duke Federico's palace at Urbino stand to his credit,—the elaborate and exquisitely wrought architectural vistas. The genre-like incident of the children with the dog in the centre panel has much of the observation and naive charm of a Benozzo Gozzoli.

SODOMA'S "ST. SEBASTIAN"

Born at Vercelli in Lombardy, a pupil, in his native town, of Spanzotti, and subsequently influenced successively by Leonardo da Vinci, who had at that time cast his spell over the painters of Milan, and by the leading masters of Florence and Umbria, Giovanni Antonio Bazzi, better known by the sobriquet "Il Sodoma" (1477–1549), could not be classed among the Sienese painters, were it not that from 1501 to the end of his busy life he worked,

with short intervals, in Siena, and that his influence dominated for some time the moribund art of that city. This very unequal master, who at times could rise to such noble achievement as the incomparable *Swooning of St. Catherine* at S. Domenico in Siena, but was generally careless, hasty in execution, poor in composition, and lacking in virility, shared with the Earlier Sienese a certain emotionalism, which with him is apt to be tinged with prettiness and sentimentality. His accentuation of emotional expression is, however, entirely due to his personal temperament, and not to the example of the Early Sienese masters, who did not in any way influence his style.

The Uffizi Gallery owns in the *St. Sebastian* (No. 1279, Second Tuscan Hall, Plate II.) the picture which, more than any other, has established his popular fame. The mellow, tawny colour of the picture; the atmospheric depth of the Tuscan landscape background; the perfect proportions of the youthful martyr's body, the contours of which are thrown into bold relief by being set against the rays of the crowning angel's glory; the skilful foreshortening of the left arm and leg; and above all the expression of spiritualised suffering, so different from the two extremes of agonised, contortionate physical pain and stolid impassiveness which are so often found in the pictorial renderings of the same subject, certainly account for, if they do not entirely justify, the enormous popularity enjoyed by this picture. On the other hand, the figure is not only over-modelled,

Plate II

ANTONIO BAZZI ("IL SODOMA")

(1477–1549)

LOMBARD SCHOOL

No. 1279. St Sebastian

The Saint, nude but for a white loin-cloth, is seen tied to a tree, his neck and thigh pierced by arrows. Above his head hovers an angel holding the martyr's crown and shedding upon him the rays which emanate from a glory of light. Landscape background with wooded hills, river, cloudy sky, and small figures of men and horse. These subsidiary figures, and parts of the reverse of the picture (which was originally a church banner), are probably painted by Beccafumi.

Painted on canvas. 6 ft. 8 in. × 4 ft. 9 in. (2·04 × 1·45).



but lacks the essence of that classic Greek sense of form which enthusiastic critics have imagined to discover in it. Moreover, the cramped, awkwardly placed figure of the flying angel above the saint's head is disastrous to the balance of the composition.

This *St. Sebastian* was painted as a church-banner for the Confraternity of St. Sebastiano in Camollia. Sodoma was given the commission in 1525, on his return from Northern Italy, but owing to his dilatory ways the banner was not finished before 1531. Even so, the work had to be completed by Beccafumi, who is probably responsible for the major part of the painting on the reverse side, which shows the Virgin and Child on a cloud above the kneeling SS. Roch and Sigismund and some Flagellants. The reverse is inferior to the obverse side, but the two saints appear to be from the brush of Sodoma. Indeed, the St. Sigismund might well have been painted from the same model as the St. Sebastian on the other side. Beccafumi may also have painted the small subsidiary figures of the *St. Sebastian.*

Sodoma's *Ecce Homo* (No. 156, First Corridor) is practically a repetition of a similar subject in the Pitti Palace. The portrait of a handsome, bearded man against a landscape background (No. 282), in the Sala dei Pittori, which is traditionally believed to represent the master, does not tally sufficiently with his features, as recorded by himself in the fresco at Monte Oliveto, to make the attribution acceptable.

SODOMA'S FOLLOWERS

Among those who were attracted by Sodoma's star was Girolami di Giovanni, known as "Il Pacchia" (1477–after 1535). A pupil of the Sienese Bernardino Fungai, he went to Rome before 1500, where he did not escape the all-pervading influence of Raphael. He also studied the style of Fra Bartolommeo, but became after his return to Siena a follower of Bazzi. In the Sala degli Ultimi Acquisti is an important circular *Madonna and Child* (not numbered) from his brush. The Virgin, clad in a red tunic and a blue cloak lined with green, is holding with her left hand the roguishly smiling Infant on her lap, who points with His right hand at a book held by the Virgin, whilst the infant St. John stands to the left, holding a fluttering scroll with the inscription "Ecce Agnus." On the right is a landscape with a view of a town. The composition is stilted and badly arranged, and there is a certain lack of religious feeling, but the charming and intensely human Madonna is an admirable embodiment of motherly bliss.

By Andrea del Brescianino (active 1507—after 1525), who was probably a pupil of Pacchia, but who afterwards became a Raphaelesque mannerist, is the *Virgin and Child with the Infant St. John and Angels* (No. 1205, First Corridor).

Beccafumi, whose real name was Domenico di Jacopo di Pace (1486–1551), was born in the contrada of Siena, studied under the Sienese painter Pacchiarotto, went subsequently to Rome,

where he succumbed to the spell of the giant Michelangelo, and on his return to Siena was influenced by his rival Sodoma. He was an excellent draughtsman, but a poor colourist. In spite of the objections that may be taken on æsthetic grounds to elaborate figure compositions for pavements, Beccafumi's pavement designs at Siena Cathedral show his talent to far greater advantage than such panel pictures as *The Holy Family* (No. 189). But Beccafumi belongs already to a period when Sienese art has lost its local characteristics and merely echoes the great Renaissance masters of Florence and Rome. He belongs to the age of the mannerists, among whom must also be included Ventura Salimbeni (1557–1613), and Pietro Sorri (1556–1622), both of whom enjoyed sufficient reputation among their contemporaries to explain the inclusion of their auto-portraits in the Hall of the Painters. With them the chapter of Sienese art comes to an inglorious end.

THE FOLLOWERS OF GIOTTO

WE must now retrace our steps and see the school of Florence, the greatest of all Central Italian schools, emerge from the hidebound, lifeless convention of the Byzantine age. The searching methods of modern criticism have deprived Cimabue, the traditional "father of modern art," not only of the many pictures that for centuries passed under his name, but also of his vaunted position as the founder of the new style, and prefer to accept Ghiberti's assertion that he was "one of the painters in the Greek manner," although in that manner he must undoubtedly have achieved great excellence. Since it was not Cimabue, but Duccio, who painted the *Rucellai Madonna*, the credit for having informed the Byzantine image with the first spark of life must be given to the Sienese. But it was Cimabue's pupil, Giotto (1266–1337), who, by devoting himself to the study of Nature, instead of repeating, and perhaps slightly improving upon, the frozen images of the Byzantine school, first succeeded in suggesting the plastic reality of the human body. It is to this power of stimulating the sense of touch that Mr. Berenson refers when speaking of the "tactile values" in Giotto's art.

Unfortunately, the Uffizi can neither boast an example of Giotto's

painting, nor—it is scarcely necessary to state—of Cimabue's. Vasari, it is true, attributed to Cimabue's early years the *St. Cecilia* (No. 20), then in the church consecrated to that saint. But the whole style of the picture proclaims its fourteenth-century origin. It was painted by one of Giotto's numerous followers.

GIOTTINO

It was only natural that the enormous and sudden advance the advent of Giotto had marked in the art of painting and in pictorial visualising should be followed by a period of comparative stagnation. Giotto, whose activity extended over the greater part of the Italian peninsula, left a whole army of disciples, who continued for several generations to work in his manner, without either advancing a further step, or even rivalling their master. At the same time, they were by no means the mechanical, characterless imitators that certain superficial critics would have us believe. Indeed, a close study of their works brings out the marked personal characteristics of each master, and has proved a fruitful field of recent research, although much remains yet to be done to clear up the chaotic confusion caused largely by Vasari's thoroughly unreliable treatment of that period. Thus it was Vasari who, by welding two distinct artistic personages into one, created a "Tommaso di Stefano, called Giottino." That there was a Tommaso, or Maso, pupil of Giotto, known as an "*excellentissimo maestro,*" is testified by Ghiberti and by the Anonymo Magliabecchiano. But

this Maso has nothing to do with Giotto di Maestro Stefano, called Giottino (1324 ?–after 1369), the painter of the admirable *Deposition* (No. 27), which in the official Catalogue is put to the credit of Maso, although it is unquestionably the masterpiece of the painter of the frescoes in the Bardi Chapel in Sta. Croce, who was none other than Giottino di Stefano.

In this stately and perfectly balanced, though by no means symmetrical, composition, the main lines of which echo the vertical stem and the horizontal bar of the Cross rising from the centre into the crowning stepped ogee-arch, Christ is seen lying on His winding-sheet, His head supported by the Virgin, whilst each of His hands is being kissed by a female saint. Another mourning female saint sits in the extreme right corner, whilst on the left are the kneeling figures of St. Mary Magdalen and two female Donors presented by SS. Benedict and Remigius. On the right, behind the chief group, are SS. Nicodemus and Peter, and in the centre, at the foot of the Cross, St. John, slightly leaning forward with clasped hands. The faces are highly individualised, the gestures full of significance, and expressive of pity and resignation rather than of despair. The emotion is intense but restrained. The figures stand out against a flat gold background. The whole conception suggests that Giottino was not entirely uninfluenced by the contemporary Sienese school, although Giottesque elements prevail throughout. At the time of Vasari this important altarpiece was in the Church of S. Remigio, in the Piazza della Signoria.

THE GADDI

Of all Giotto's followers, none enjoyed more popular fame than Taddeo Gaddi, his pupil and favourite assistant, who was born before the close of the thirteenth century, and laboured twenty-four years under his master before he gained independence. In all early lists of Florentine painters he is mentioned as second only to Giotto himself, to whose style he clung to the very end of his busy life, transmitting it to his son Agnolo, and thus laying "the foundations of his family's repute by stopping the current of artistic progress in Italy." [1]

The half-length *Madonna with the Infant Saviour* (No. 19), catalogued as "School of Taddeo Gaddi," is probably a work from the master's brush, but does not claim any special attention. Far more interesting is the little *Crucifixion* (No. 37), which Oswald Sirén rightly assigns to Taddeo's son, Agnolo Gaddi (1333 ?–1396), although it is still officially attributed to Spinello Aretino. A charming little panel, which has more liveliness and gaiety of colour than most of the paintings by the Florentine Giottesques. Particularly striking is the group of soldiers throwing dice for the Saviour's vestments. By the same master is the *Annunciation* (No. 28), with the *Nativity*, the *Epiphany*, and the *Presentation in the Temple* on the predella. One has only to compare this picture with Giottino's *Deposition* to see how vastly inferior

[1] Crowe and Cavalcaselle, *A History of Painting in Italy.*

was Agnolo's power of individualising, how generalised his types.

Although as a rule mentioned among the Giottesques, Puccio Capanna (fl. 1310–1349), if the *Crucifixion* (No. 6) be really from his brush, seems to stand outside the group of the great master's direct followers. This *Crucifixion* shows infinitely more anatomical knowledge than the twelfth and thirteenth century versions of the same subject. The figure is surprisingly well constructed; the toes look no longer like fingers; the feet are not nailed down separately, but crossed and held down by the same nail. Nevertheless, there is nothing in this picture that appears to be derived from Giotto. It rather suggests progress on individual lines. Nor is Puccio mentioned in the Anonymo's list of Giotto's direct followers, which includes, on the other hand, besides Giottino and the Gaddi, three painters, whose work may be studied at the Uffizi.

BERNARDO DADDI

The first of these is Bernardo Daddi (?–1348), the author of the altar dorsal (No. 26), with half figures of the Virgin and Child, St. Matthew, and St. Nicholas in three compartments. The design is severe in its compactness, the effect of light well studied. Its authenticity is testified by the inscription:

ANO · DNI · MCCC.XXVIII · FR · NICHOLAVS · DE · MAZINGHIS · DE · CANPI · ME · FIERI · FECIT · P · REMEDIO · ANIME · MATRIS · ET · FRATVM;

and lower down :

BERNARDVS · DE · FLORENTIA · ME · PINXIT.

The picture was taken to the Gallery from the Church of Ognissanti. Antonio Veneziano, who is proved by records to have worked at Siena in 1370 and at the Pisa Campo Santo from 1384–1387, was a pupil of Agnolo Gaddi, whom he surpassed in breadth and sureness. His name has been tentatively suggested for the *Incredulity of St. Thomas* (No. 30), which is vaguely catalogued as "School of Agnolo Gaddi."

ANDREA AND JACOPO DI CIONE

Andrea di Cione, better known as Orcagna or Orgagna (1308–1368), who, a pupil of Andrea Pisano, was equally famous for his achievement as sculptor, architect, goldsmith, and painter, was, as far as can be gathered from his exceedingly rare extant works, the most individual of all the Florentine Giottesques—the one who drew his inspiration from natural forms and did not content himself with the study of painted prototypes, and who therefore succeeded in investing his figures with solidity and plastic life. He is the most significant personality in Florentine art between Giotto and Masaccio. There is sufficient documentary evidence to prove that the large *St. Matthew* altarpiece (No. 20, Third Tuscan Hall), from the Hospital of Sta. Maria Nuova, was at least begun by Andrea, for the officers of the Arte del Cambio, to be placed on a pilaster

at Or San Michele. On the 25th of August 1368, Andrea having fallen ill, the completion of the altarpiece was entrusted to his brother, Jacopo di Cione (fl. 1360–1394). The grand architectonic design of the saint against a gold background is, no doubt, due to Andrea himself; the actual painting, which lacks in suavity and roundness, to Jacopo. On the wings of the triptych are four scenes from the life of the saint: to the left of the central panel, the Call of Matthew, and Matthew taming the Dragon; to the right, Matthew restoring the son of the King of Ethiopia to life, and the martyrdom of the saint. The predella, with scenes from the life of St. Nicholas of Bari, appears to be from the brush of a later and inferior Giottesque painter, Lorenzo di Niccolò di Pietro Gerini. The *Annunciation* (No. 36) which is catalogued under Andrea Orcagna's name is now believed to have been painted by his nephew, Mariotto di Nardo di Cione (d. 1424), whose name also appears on the frame of the very archaic *Madonna and Child, with SS. John and Philip* (No. 46).

GIOVANNI DA MILANO

A picture of considerable importance is the polyptych in ten compartments, the upper five containing ten saints in pairs (SS. Catherine and Lucy, Stephen and Lawrence, John the Baptist and Luke, Peter and Bernard, James and Gregory), and the lower five, on a smaller scale, the choirs of the Virgins, Martyrs, Apostles, Patriarchs, and Prophets (No. 32). It was identified by Baron

Rumohr as the ancona which, according to Vasari, was painted by Taddeo Gaddi's pupil, Giovanni da Milano (fl. 1350–1379), for the Church of Ognissanti, from which it was bought by the Government in 1860. The picture has suffered considerably, indeed the medallions with scenes from the Creation are almost effaced. But even in its present condition it shows the opulent sense of colour which at a later date was to be the hall-mark of the Lombard school. For Giovanni da Milano, as his name suggests, came to Florence from the North, and in spite of his Giottesque training retained to the end his individual style, which was based on a closer study of Nature. A feeble imitator of his manner was Giovanni del Biondo, the painter of the *St. John the Evangelist* (No. 14) and *A Blessed Soul transported to Paradise* (No. 15).

Niccolò di Pietro Gerini (fl. 1368–1415), a prominent pupil of Agnolo Gaddi, was saved from complete oblivion by the discovery, in 1820, of his signature on the frescoes in the capitolo of St. Francis. His authorship of the large *Coronation of the Virgin* (No. 29), which was transferred to the Uffizi in 1863 from the Zecca Vecchia, the Old Mint, is certified by existing records, which also state that he was assisted in this work by a Maestro Simone, and that it was eventually completed in 1373 by a Jacopo di Cino—presumably a misspelling for Jacopo di Cione (Orcagna). The picture shows, on the gradino, the coats of arms of the Florentine Mint, and is remarkable for the sumptuousness of its patterning.

Another Florentine primitive of whom little was known until his signature was discovered on a panel in a private collection, is Rosselli di Jacopo Franchi (1376–1456). On the strength of that authenticated picture, his name has now been attached to the large *Madonna and Child, with SS. John and Francis* on the left, *and the Magdalen and St. Matthew* on the right (No. 48). Under Giovanni dal Ponte's name are now catalogued the triptych of the *Coronation of the Virgin, with SS. Francis and John the Baptist, and SS. Ivo and Dominic* (No. 31), and the predella with *Scenes from the Life of St. Peter* and the figures *of SS. Andrew, John, Philip, Matthew, Thomas, James, and Luke* (No. 1292). It would be interesting to know on what grounds this attribution is based, since no authentic work by that Giottesque painter is known to serve as standard for comparison. Not one of his frescoes enumerated by Vasari has survived.

Much more plausible is the attribution of the *St. Catherine* (No. 49) and *St. Francis* (No. 50) to Parri Spinelli of Arezzo (1387–1452), since the figures show the strangely elongated forms which are so striking in his authenticated frescoes at Arezzo, and which already attracted the attention of Vasari, who noted that Parri was in the habit of making his figures eleven or twelve heads high. His conception of human forms inevitably recalls the art of a much later and better known master—of El Greco.

THE BICCI

Great was until recent times the confusion caused by the Aretine biographer's muddled account of the lives of the three Bicci—father, son, and grandson—who carried the Giottesque tradition in ever more enfeebled form to the very end of the fifteenth century. Lorenzo di Bicci (fl. 1370–1409), an uninspired imitator of Agnolo Gaddi, was the founder of the dynasty. To him is given the badly repainted *Madonna and Child* (No. 1533), with SS. Louis of Toulouse and Francis on the left, and St. Anthony of Padua and Nicholas of Bari on the right.

An unquestionably genuine picture by his son, Bicci di Lorenzo (1373–1452), is the panel with two standing figures of *SS. Cosmas and Damianus* (No. 45), the patron saints of the Medici family, with the boxes and lancet symbolical of their medical profession. It was painted in 1429 for Antonio Ghezzi della Casa, and remained in its original position on a pillar of the Cathedral until it was removed to the Gallery in 1844. Above the two saints is the figure of the Saviour; below, on the predella, two scenes from their lives: the miraculous operation performed on a sufferer from cancer, whose diseased leg they amputated in his sleep, replacing for it a leg cut off the corpse of a newly buried Moor; and the beheading of the saints after unsuccessful attempts to dispose of them by drowning, burning, stoning, and crucifying.

Bicci's son, Neri di Bicci (1419–1491), here represented by a

Madonna and Child, with Angels (No. 54), and an *Annunciation* (No. 53), was merely a prosperous manufacturer of devotional pictures of the time-honoured type, who lived outside the mighty impulse which animated his contemporaries. His Giottesque types are strangely incongruous amid the Renaissance architecture of his *Annunciation.*

LORENZO MONACO

An isolated position among the Giottesques is occupied by Agnolo Gaddi's follower, the Camaldolese Don Lorenzo Monaco (1370 ?–1425), whose art can only be studied to advantage in the Florentine galleries. As a member of the Camaldolese establishment of Sta. Maria degli Angeli, with its flourishing school of miniaturists, he grafted something of the technique of that school and its skilful blending of bright, blithe colours on to the style which had been imparted to him by his Giottesque teachers. The great ancona of *The Coronation of the Virgin* (No. 1309), which he painted in 1413 for the high altar of Sta. Maria degli Angeli, might almost be described as a miniature on a giant scale. In placing the Virgin on a seat beside the Saviour he still follows the early traditional treatment of the subject; but he is far ahead of his contemporaries in his treatment of aerial perspective and of the light problem—especially in the delightful predella-pieces with four scenes from the *Life of St. Bernard*, the *Birth of our Lord*, and the *Adoration of the Magi.* Between the main panel,

which is surmounted by three pinnacles with the Holy Trinity and the Angel and Virgin of the Annunciation, and the predella, is an inscription in gold letters :

HEC · TABVLA · FACTA · EST · PRO · ANIMA · ZENOBII · CECCHI · FRASCHE · ET · SVORUM · IN · COMPENSATIONE · VNIVS · ALTERIVS · TABVLE · PER · EVM · IN · HOC · · · (LA)VRENTII · IOHIS · ET · SVORVM · MONACI · HVIVS · ORDINIS · QVI · EAM · DEPINXIT · ANO · DNI · MCCCCXIII · MESE · FEBRI · PORE · DONI · MATHI · PRIORIS · H · MONASTERII.

Nothing could be more perfectly balanced than the composition of the large panel which the architectural lines of the Gothic frame, carried farther down by the kneeling angels, divide into three sections. The restoration the picture has undergone does not extend to the practically obliterated central figure in the foreground.

In the same room, known as the Hall of Lorenzo Monaco, is that artist's much restored *Adoration of the Magi* (No. 39), with *Prophets* and an *Annunciation* (by Cosimo Rosselli) in the pinnacles. Naive in design, but sumptuous in colour, this picture, which was at one time attributed to Fra Angelico, shows the emphatic contour and absence of modelling typical of a painter trained in a school of miniaturists.

Technical perfection and a pleasingly bright scheme of blue, gold, and red will be found in the same master's triptych of the

Virgin and Child, with SS. Bartholomew, John the Baptist, Thaddeus, and Benedict (No. 41, Plate III.), which bears the date 1410. In the centre panel, the Virgin in a blue cloak, with the fully clothed Infant Saviour erect on her lap, is painted against the customary gold background of the early primitives. In coupled niches, divided from the centre panel by the twisted columns of the Gothic frame, are the figures of two saints on each side, the angles of the niches being filled by prophets holding scrolls; whilst in the three pinnacles are introduced the Eternal, and the Angel and the Virgin of the Annunciation. A *Pietà* (No. 40), in the First Corridor, is mainly remarkable for its wealth of symbolical accessories—the symbols and implements of the Passion, the kiss of Judas, several hands, and so forth—painted on a gold background. The picture bears the inscription:

ANNO · SVÆ · INCARNATIONIS · M.CCCC.IIII.

The Giottesque *Agony in the Garden* (No. 8), with *The Betrayal of Christ* and *The Crucifixion* in the predella, was formerly ascribed to Giotto himself, and is not by Lorenzo Monaco, under whose name it is now catalogued. By an imitator of Lorenzo is also the *Virgin and Child, with Two Saints* (No. 42), which, owing to the forged signature,

CENVS DE ANDAE ME PINXIT,

passes as a work of Cennino Cennini, the author of the famous *Trattato*.

PLATE III

LORENZO MONACO

(1370?–1425)

FLORENTINE SCHOOL

No. 41. THE VIRGIN AND CHILD, WITH SS. BARTHOLOMEW, JOHN THE BAPTIST, THADDEUS, AND BENEDICT

In the centre compartment, the Virgin enthroned supports with her hands the standing Infant Christ. Two angels support the tapestry behind her. Under the cusped ogival arches on the left are St Bartholomew, and St John the Baptist, and on the right St Thaddeus and St Benedict. Gold background. In the spandrils of the arches are medallions of prophets, and in the apex the Eternal, the Angel, and the Virgin of the Annunciation.

Painted in tempera on wood. 9 ft. 1 in. × 8 ft. 7 in. (2·77 × 2·62).



FRA ANGELICO

Although documentary evidence is completely lacking, there can be little doubt that Guido da Vicchio, better known by his monastic name of Fra Giovanni, or as Fra Angelico (1387–1455), received his early training from the miniaturists, and presumably from Lorenzo Monaco. It is scarcely necessary here to insist upon the purity, the joyousness, the spiritual exaltation of his art, which have become proverbial. Fra Angelico has been variously described as "the last Giottesque" and as one of the initiators of the Renaissance. Both views are correct, and are borne out by the magnificent pictures which represent him at the Uffizi. In the exquisite *Coronation of the Virgin* (No. 1290, Plate IV.) he is still a Trecentist, a Gothic miniature painter of touching *naïveté*. Rarely have celestial bliss and untarnished spiritual gladness been more convincingly expressed than in this assembly of lovely music-making angels and devoutly worshipping saints gathered in a wide circle around the Saviour and the Virgin enthroned above the clouds against a background of radiating gold which is of infinite value in harmonising and holding together the pure bright hues of the garments and wings.

The miniature-like character of the work is particularly noticeable in the three predella-pieces which, detached from the large panel, are now hung in the First Tuscan Room. They represent the *Birth of St. John the Baptist* (No. 1162), the *Marriage*

of the Virgin (No. 1178), and the *Death of the Virgin* (No. 1184). The last-named of these, though in execution so inferior to the others that it is reasonable to assume it to have been carried out by an assistant from the master's design, is in some ways the most interesting of the series. The grouping of the disciples around the bier and the dominating central figure of the Saviour in a mandorla has a solemn rhythm which is intensified by the perpendicular lines of the tall candlesticks at the four corners of the bier.

THE MADONNA DEI LINAJUOLI

In the *Coronation*, which marks the end of Fra Angelico's first period, there is scarce a breath of the new spirit which in the early part of the Quattrocento began to inform Florentine art. In the large tabernacle known as the *Madonna dei Linajuoli* (No. 1433), which the Dominican painted in 1433 for the flaxworkers' guild at the price of 190 gold florins, " or less according to his conscience," we find the first indications of the Renaissance spirit which to a large extent dominated his last works. The fully dressed Infant is still the mannikin of his Giottesque precursors; and the twelve angel-musicians painted on the gold background of the frame, and arranged one on top of the other just like the carved apostles in the porch of some Gothic cathedral, belong entirely to his early manner. But the saints on the doors of the tabernacle—SS. John and Matthew on the inside, and SS. Peter and Mark on the outside

PLATE IV

FRA ANGELICO

(1387–1455)

FLORENTINE SCHOOL

No. 1290. THE CORONATION OF THE VIRGIN

With her hands modestly crossed over her breast, the Virgin is seated in mid air on clouds, turning towards Christ, who with His right hand places the crown upon her head. A glory of golden rays emanates from this central group and illuminates the surrounding choir of music-making angels with trumpets, lutes, and other instruments. Below, are grouped in a semi-circle fifty saints—the males on the left, the female saints on the right. The angelic choir and the saints are also standing on clouds.

Painted in tempera on wood. 3 ft. 8½ in. × 3 ft. 9 in. (1·13 × 1·14).



—reveal, in spite of a certain clumsiness, the influence of Masaccio's monumental style upon the master. The three predella-pieces represent the *Adoration of the Magi*, the *Preaching of St. Peter*, and the *Martyrdom of St. Mark*. The latter is probably the first instance of classical details of architecture entering into Florentine painting. Not only is the wall in the background divided by Corinthian pilasters, but Ionic capitals are introduced in the loggia on the left. The first Ionic capitals in Florentine architecture are on Michelozzo's niche at Or San Michele, which now holds Verrocchio's group of *Christ and St. Thomas*. This niche was completed in 1425, eight years before the painting of the *Madonna dei Linajuoli*. It will thus be seen that Fra Angelico, far from being the saintly dreamer who lived in a world of his own, kept in touch with the artistic life of his time, and was among the first to propagate the ideas and ideals of the budding Renaissance.

BENOZZO GOZZOLI

A few unimportant pictures in the Hall of Lorenzo Monaco illustrate the influence of Fra Angelico upon his followers, chief among whom is Benozzo Gozzoli (1420–1498), one of the most prolific of all Italian fresco-painters, and, in his youth, his master's assistant in the work at Orvieto Cathedral. Benozzo lacked Fra Angelico's spirituality and religious fervour, but after having gained his independence he became the most engaging genre-painter and

pictorial raconteur of his period. Of this tendency towards illustrating the life of his own day, his predella at the Uffizi (No. 1302), with the *Pietà* in the centre, the *Mystic Marriage of St. Catherine* on the left and *SS. Anthony and Benedict* on the right, shows scarcely a trace. It is an early work, inspired by his master, of whom we are particularly reminded by the charming half figure of St. Catherine. Typical of the later Benozzo is the very child-like Infant Saviour—still fully dressed as in Fra Angelico's large tabernacle, but a real Italian *bambino*, and not the stiff mannikin of the Dominican's picture.

By an unknown painter of Fra Angelico's school is the crudely repainted *Madonna and Child, with Angels* (No. 64); whilst the angelic friar's influence also extended over the Sienese Giovanni di Paolo (1403–1482), the author of the *Madonna and Child*, with SS. Dominic, Peter, Paul, and Thomas Aquinas.

ZANOBI STROZZI

In the First Corridor hangs the only authenticated easel-picture by Zanobi Strozzi, or, to give him his full name, Zanobi di Benedetto di Caroccio Strozzi (1412–1468), a member of the noble Strozzi family, and Fra Angelico's assistant in the painting of the frescoes at San Marco. It is a portrait of *Giovanni Bicci de' Medici* (No. 43), the great Cosimo's father, — much repainted, but still interesting as an early

example of realistic Quattrocentist portraiture. The picture, the frame of which bears the inscription

IOHANES BICCI DE MEDICIS,

is referred to by Vasari: "In the Duke's guardaroba are the portraits of Giovanni di Bicci de' Medici and Bartolommeo Valori, in one and the same picture." The Uffizi panel actually shows the shoulder of a second person, and must have been mutilated before it was added to the Gallery. A small copy of the portrait, by Bronzino, is to be seen in the Cabinet of Pastels and Miniatures (No. 3363).

To Zanobi Strozzi is also officially attributed the *St. Lawrence* (No. 44), with a half figure of the Saviour in a circular compartment above, and two scenes from the life of the saint on the predella. The picture seems to be closely related to Bicci di Lorenzo's *SS. Cosmas and Damian* on the same wall. The early Umbrian master, Antoniazzo Romano, the painter of the *Madonna and Child* (No. 1543, First Corridor), must be reckoned among those who were influenced by Fra Angelico, when the Dominican was working at Rome, where he died at the age of sixty-eight. Mention might here also be made of a precious little panel of the *Madonna and Child* (No. 1567), by the Abruzzese goldsmith Niccola da Guardiagrele, who flourished in the early Quattrocento. This unique example of his painting was acquired in 1906.

THE EARLY RENAISSANCE IN FLORENCE

WE have seen how the prodigious advance in the art of painting initiated by Giotto was followed by a century of more or less sluggish life, if not exactly of stagnation. The whole Trecento was, as it were, dazzled by the glamour of Giotto, and drew its inspiration less from Nature than from the forms created by the founder of the school. A great change set in soon after the turn of the century; and just as Giotto had been preceded in his new conception of plastic life by the Pisan sculptors,—his great debt to Giovanni Pisano cannot be questioned,—so the new era was ushered in by the sculptors, the goldsmiths, the architects of Florence, by Ghiberti, Donatello, and Brunelleschi. The monastic ideal of Giottesque art was no longer in accordance with the new learning, with the scientific, inquisitive spirit of the new age. The fifteenth century witnessed a very revolution in artistic expression. The laws of perspective and foreshortening had to be discovered; Nature was studied more closely and more lovingly; the problems of light and of space-composition began to absorb the painters' attention; and the newly acquired know-

ledge of classic antiquity, which first found expression in architectural design, dealt the death-blow to Gothic angularity and awkwardness, and set up a new ideal of ample, harmonious, architectonic design. To the fifteenth century was left "the great discovery that the body of a man is a miracle of beauty, each limb a divine wonder, each muscle a joy as great as sight of stars or flowers." Painting entered into closer relation with actual life, with its joys and its sorrows. It was no longer subservient to the dogma of the Church.

MASOLINO AND MASACCIO

Fra Angelico, as we have seen, belonged spiritually to the Giottesque age, although he was sufficiently in touch with the thought of his time. His contemporary, Masolino (1384–1435), a pupil of the Giottesque Starnina, struggled manfully to rid himself of the fetters of his early training, and actually succeeded in attaining to greater truth of expression and detail, sacrificing to it the orderly arrangement of the masses. But it was left to his pupil, Masaccio (1401–1428), to realise to the fullest the significance of the human body and, in spite of the short span of life that he was granted, to stride with one step from the Gothic age into the Renaissance. "Giotto born again," as Mr. Berenson has it, "starting where death had cut short his advance, instantly making his own all that had been gained during his absence, and profiting

by the new conditions, the new demands—imagine such an avatar, and you will understand Masaccio."

So rare are Masaccio's works, that even the Uffizi Gallery, which otherwise offers an almost complete survey of Florentine Renaissance painting, cannot boast an example. But, fortunately, the Brancacci Chapel, in the Church of the Carmine, is close at hand, so that the student does not lack opportunity to get acquainted with the great cycle of frescoes that became the training-school of generations of masters, and from which Raphael himself, nearly a century later, in the heyday of the Renaissance, did not disdain to borrow. All subsequent developments of Florentine painting are based upon, and explained by, these frescoes, which reveal an amazing understanding of atmospheric and tactile values, human anatomy (even where the bodies are hidden under the ample garments), harmonious colour, and monumental design. It is for this reason that a mention of Masaccio's achievement is indispensable, even though it is not directly connected with the subject of this book.

MASACCIO'S INFLUENCE

Masaccio does not appear to have had any direct pupils, save his assistant, Andrea di Giusto (d. 1450), who afterwards became a follower of Fra Angelico, and may be the painter of the fifteenth-century Florentine *Madonna and Child, with Two Angels* (No. 18,

First Corridor). But his influence, with that of Donatello, became the leading factor in the art of the period. And, unlike the influence of Giotto, it did not lead to imitation, to the establishment of one formula for another, but acted as a stimulating force upon men with strong individualities, second only to Masaccio himself. Paolo Uccello, Andrea del Castagno, Domenico Veneziano, and Fra Filippo Lippi were among the contemporaries of Masaccio, whom they outlived by many years, and whose example fired them to new investigations, new exploits in their art. Even the gentle dreamer of celestial bliss, Fra Angelico, was not repelled by the man who first discovered the full significance of physical as apart from, or coexisting with, spiritual life, and was not slow to benefit by his example.

PAOLO UCCELLO

Paolo di Dono, better known as Paolo Uccello (1397–1475),—a sobriquet which he owed to his fondness for animals in general, and particularly for birds,—is said to have received his early training in the bottega of the sculptor Ghiberti, and there is certainly in his rare extant works sufficient evidence in support of this assertion. Indeed, his Hawkwood portrait at S. Maria del Fiore, in Florence, is conceived as a stone monument, although it is painted in grisaille on a flat surface, just as his frescoes at S. Maria Novella are painted in imitation of sculptured relief. More in the character

of a pictorial decoration is the *Combat between Horsemen* (No. 52, Hall of Leonardo), the centre panel of a series of three, of which the other two are now at the National Gallery and at the Louvre. These battlepieces were formerly held to belong to a series of four panels representing the battle of St. Egidio (1416), and painted for the Bartolini family at Gualfonda, near Florence. They were thus placed fairly early in his career, although the whole character of these paintings should suffice to suggest a late stage in an evolution from a sculpturesque to a more pictorial conception. It was left to Mr. Herbert Horne to prove that they have nothing whatever to do with the Bartolini pictures, which, on Vasari's authority, were painted in grisaille, but that they are the three incidents in the Rout of San Romano, mentioned in a Medici inventory of 1492 as being in one of the rooms of the Medici Palace in Via Larga. There are reasons to believe that these pictures were not painted before 1457—that is to say, when Uccello had attained the mature age of sixty.

It is on record that Paolo was the first serious student of perspective, and that he delighted in the solution of difficult problems of foreshortening and complicated movement. This predilection is strikingly apparent in the Uffizi panel, although his scientific curiosity does not here by any means lead to complete achievement. The kicking horse on the right, for instance, is grotesquely impossible, and there are other passages of equal *naïveté* by the side of others that prove how far Uccello had advanced

Plate V

PAOLO UCCELLO

(1397–1475)

FLORENTINE SCHOOL

No. 52. A Combat between Horsemen

This picture was the centre piece of a series of three, representing incidents in the Rout of San Romano, when Niccolò da Tolentino, the Florentine condottiere, defeated the Sienese host. In spite of the grotesque impossibility of the action of the kicking horse on the right, it is a remarkable instance of the artist's skill in solving problems of perspective and foreshortening. The picture is in a wretched state of preservation.

Painted in tempera on wood. 6 ft. × 10 ft. 6½ in. (1·83 × 3·21).



in the science of linear perspective. But the fray of the battle, the crash of the tilting, the irresistible force of the onslaught that breaks the Sienese ranks, are rendered with a concentrated power almost unexampled in European art, though by no means rare in the paintings of the Far East, of which one is also reminded by the sumptuous sense of decorative flat patterning. On a shield in the left-hand corner is the signature

PAULI VCIELI OPUS.

Like the Louvre panel, this *Combat between Horsemen* is in a deplorable condition, the result of centuries of neglect, whilst the National Gallery *Battle of St. Egidio* (*sic!*) has retained in a large measure its erstwhile richness of colouring.

ANDREA DEL CASTAGNO

Realism—the close study of Nature—was the aim of the generation of Florentines that followed Masaccio. Uccello studied the visual world with special attention to perspective. Andrea del Castagno (d. 1457) was a student of anatomy and expression, an artist of brutal strength, who knew of no concessions to the graces. His figures are gaunt and forbidding, his emotional expression verges on cruelty, his colour is harsh or dull; and yet his art has a rugged strength and dignity, which entitle him to a place among the greatest masters of his time. "You have crucified a peasant," Brunelleschi is reported to have exclaimed to Donatello, when

he was shown that master's wooden Crucifix (now in Sta. Croce). The same comment might with equal justice be made of Andrea's crucified Christ in the *Crucifixion, with the Virgin, St. John and Two other Saints* (No. 12, Third Tuscan Hall)—a realistic anatomical study of a coarse-grained rustic. Indeed, the Crucifix, raised on a low mound, with a skull and cross-bones on the ground, is the least impressive part of the design. The Virgin, aged and bowed with grief, and St. John, in whom the expression of sorrow takes a more active and less resigned form, make a noble and massive silhouette against the grey-black background. The central group is flanked by two Benedictine monks (SS. Benedict and Romualdus ?) in sharp profile, and brought forward so that the four mourners form a semicircle around the Cross.

This *Crucifixion* was painted in fresco on a wall in the cloister of the suppressed Camaldolese Monastery of Sta. Maria degli Angeli, where it was rescued from under a coat of whitewash in a very damaged condition, the background and the shadows having darkened by damp. It is an early work by the master, who, like Giotto, began life as a shepherd-lad, his talent being discovered by a member of the Medici family, who placed him under proper tuition in Florence. It is not known who his master was, but his work suggests a close study of the art of Donatello and of Paolo Uccello. Andrea died of the plague in 1457, which disposes of Vasari's romance making him the murderer of his envied rival, Domenico Veneziano, who actually died four years later.

Plate VI

ANDREA DEL CASTAGNO

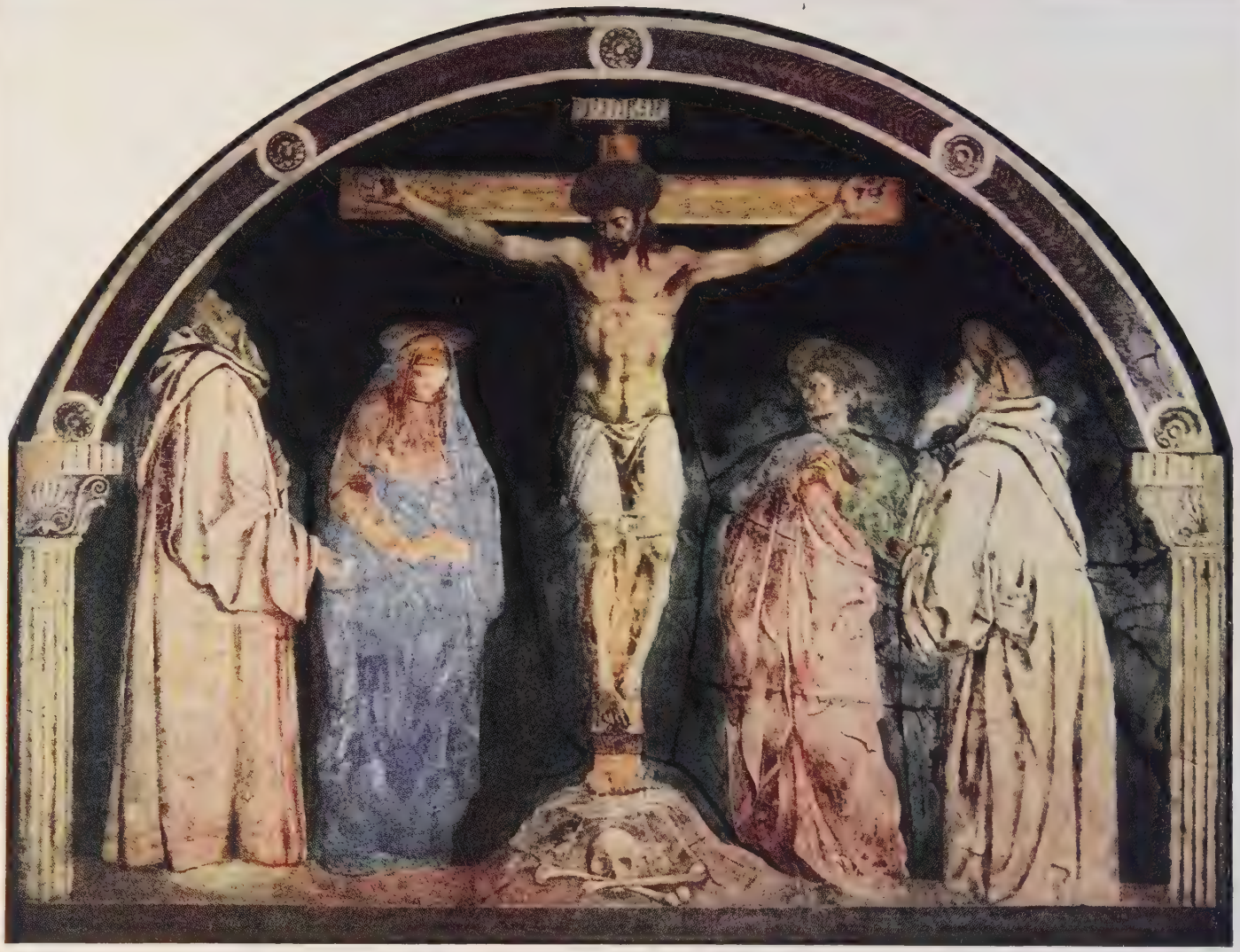
(?–1457)

FLORENTINE SCHOOL

No. 12. The Crucifixion, with the Virgin and Saints

The Cross is raised in the centre of the foreground on a mound, with a skull and cross-bones on the ground. The figure of the crucified Saviour is treated with coarse realism. To the left of the Cross stands the Virgin, aged and bowed with grief; to the right, St John, clutching his hands with a firm grip. At the sides, further forward, so as to complete the semi-circular disposition of the four figures around the Cross, are two Benedictine monks (SS. Benedict and Romualdus?). The picture is blackened in the shadows by damp.

Fresco transferred to canvas. 9 ft. 8 in. × 12 ft. 4 in. (2·94 × 3·75).



DOMENICO VENEZIANO

Although this Domenico Veneziano, or Domenico di Bartolommeo (ab. 1400–1461), is frequently referred to in contemporary documents, from which it appears that his person and his art were held in the highest esteem, nothing is known of his early life and training; whilst a fresco at the National Gallery, the large altar-piece of the *Virgin and Child, with SS. Francis, John the Baptist, Nicholas, and Lucy* (No. 1305, Hall of Leonardo), at the Uffizi, and a predella-piece from this picture, now in Berlin, exhaust the list of extant works of which he is the undisputed author. His name would suggest Venetian origin, but the theory that he received his early training in Venice is not borne out by the character of his work. He was in Perugia about 1438, whence he corresponded with the Medici family, who eventually secured him a commission to paint some frescoes in S. Maria Novella and invited him to Florence. His known works prove him to have been influenced by Donatello, Masaccio, and Andrea del Castagno. The coarse realism of the St. John in the Uffizi picture is obviously inspired by Andrea, and is in striking contrast with the simple purity of the St. Lucy, which strongly recalls the serene art of Fra Angelico. The setting back of the Virgin's throne, raised on two steps under a triple arcade, considerably enhances the sense of spaciousness and the dignity of the composition. The columns of the arcade fulfil the function of isolating the Madonna and Child from the

attendant saints by purely pictorial means, without the dividing frames of the Giottesque triptych.

Domenico Veneziano is generally credited with having introduced the technique of oil-painting into Tuscany. Whilst the Uffizi picture is not an oil-painting in the proper sense of the word, the tempera in which it is executed is not composed of the vehicles then in general use. He probably introduced certain technical innovations, and among them the use of linseed oil. The picture is light in tone, with a predominating pink flush which extends even over the architectural background, and is only relieved by the strong, almost crude red of the Baptist's garment and the black of his hair. On the lower edge of the picture, which was brought to the Gallery in 1862 from the Church of Sta. Lucia de' Magnoli, in the Via Bardi, is the inscription :

OPUS DNICI DE VENETIIS HO MATER DEI MISERERE MEI DATUM EST.

FRA FILIPPO LIPPI

Fra Filippo Lippi (1406 ?–1469) is traditionally believed either to have been a pupil of Masaccio, or at least to have in his youth daily frequented the Brancacci Chapel, and to have so completely absorbed Masaccio's style "that many affirmed the spirit of Masaccio to have entered the body of Fra Filippo." There does not appear to be much truth in this theory. The son of a

poor butcher and left fatherless in infancy, he was at the age of eight placed in the Convent of the Carmelites, where he took the habit in 1421. Masaccio began his work in the Brancacci Chapel in 1425, and there can be no doubt that by then the young monk had already received some artistic training. Indeed, his earliest known works, at the Florence Academy and in Munich, show no trace of Masaccio's monumental style, but suggest, partly the school of miniaturists from which Lorenzo Monaco had issued, and, to an even more marked degree, the influence of Masolino, under whose name they actually passed for a long time. That an impressionable mind like the young friar's could not escape being powerfully stirred by Masaccio's art is obvious. But Fra Filippo, in his steady progress from his early *naïveté* to his supreme mature achievement in fresco at Prato and Spoleto, was ever ready to absorb all that his great contemporaries could teach him : Gentile da Fabriano's glittering splendour, Fra Angelico's devotional feeling, Pier dei Franceschi's sense of atmosphere, Donatello's plastic realism. But he was not an eclectic, who merely repeated in slightly modified form what others had taught him. He assimilated their teaching, and from it evolved new forms that frequently became the prototypes of the pictures by his many followers.

The exquisite little panel of the *Virgin and Child, with Two Angels* (No. 1307, Hall of Michelangelo), a masterpiece of his best period,—it was painted about 1455,—owes undoubtedly much to the Florentine sculptors of the Donatello school, and is closely akin in spirit

to the art of Rossellino. The whole massing of the figures, the emphatic contours and the flat modelling, the perspective arrangement of the two angels suporting the Christ-Child, almost suggest a coloured terra-cotta relief. And yet the picture, which served as model for numerous repetitions and variations by Filippo's pupils, is marked throughout with the impress of his personality, and introduces several features that were absolute novelties at the time when it was painted : the placing of the group before a window or door-frame, through which is seen a delicious glimpse of atmospheric landscape, the roguish smile of the angel-urchin with the red wings, the discarding of the ornamental halo. Everything is painted with great care and minute precision. Thus the degree of transparency of the Virgin's veil, according to the fall of the folds, is realised with surprising subtlety. The sweet, girlish Madonna, like the one in the Pitti Palace tondo, is believed to represent the features of Lucrezia Buti, the young nun whom Fra Filippo abducted from the Convent of Sta. Margherita at Prato, and who became the mother of Filippino Lippi.

This panel was taken to the Uffizi Gallery from the royal storeroom in 1776, but it is questionable whether it is, as stated in the official Catalogue, the work referred to in a Medici inventory, which was painted for the chapel in Cosimo's palace. The *Nativity* in Berlin seems to fit the description more closely. The Uffizi also owns an original drawing by Fra Filippo for the *Madonna with the laughing Angel.*

PLATE VII

FRA FILIPPO LIPPI

(1406?–1469)

FLORENTINE SCHOOL

No. 1307. THE MADONNA AND CHILD, WITH TWO ANGELS

In front of a wide opening in the wall, through which is seen an exquisite landscape with a winding river, rocky cliffs, and a distant town, the Virgin is seated on the left, her hands joined in prayer, her face turned towards the Infant Christ, Who is supported by two angels and extends His arms towards the mother. The red-winged angel in the immediate foreground turns with a roguish laugh towards the spectator. The Madonna is said to be a portrait of Lucrezia Buti.

Painted in tempera on wood. 2 ft. $11\frac{1}{2}$ in. × 2 ft. (0·90 × 0·61).



GENTILE DA FABRIANO

Although Gentile da Fabriano (ab. 1360–1428) has no direct connection with the masters here considered, and should take his place with the painters of Umbria and the Marche, it is perhaps advisable here to refer to his mutilated polyptych, of which the wings with full-length figures of *SS. Mary Magdalen, Nicholas of Bari, John the Baptist, and George* (No. 1310), now joined together, form one of the rare treasures of the Uffizi (Hall of Lorenzo Monaco). This diversion is the more justifiable as this picture belongs to the period of Gentile's sojourn in Florence, and as it is an isolated example in the Gallery of the school that flourished east of the main chain of the Apennine and had its centres at Gubbio and Fabriano. This school may have been an offshoot of that of Siena, with which it shared the love of beautiful, bright colour, rich ornamental detail, and the neglect of modelling by means of light and shade. It remained essentially an art of flat decoration.

In Gentile, a pupil of Allegretto Nuzi, a painter of Fabriano, this school reached its highest and final achievement. Although he belongs to the Umbrian school, he had practically no followers in Umbria; but his example stimulated the early painters of Venice, in which city he worked, together with Antonio Pisano (Pisanello), on the decoration of the Grand Hall in the ducal palace, before he settled in Florence in 1422. His great fresco, representing the

battle of Barbarossa and the Venetians, has unfortunately completely perished, in which respect it shared the majority of his works. Jacopo Bellini, the founder of the great school of Venetian colourists, became a pupil of Gentile in Venice.

Gentile, whilst retaining to the end the characteristics of his early training, benefited in no small degree by his sojourn in Florence, where he acquired an increased sense of constructive firmness, without loss of the gayness, the jewelled splendour, the worldly happiness—as opposed to Fra Angelico's spiritual happiness—that make his great *Adoration of the Magi* at the Academy one of the most attractive pictures in Florence. Second to it only in importance are the portions of the polyptych in the Uffizi, the centre panel of which, with the Virgin and Child, was rediscovered in 1901, when the pictures collected by Prince Albert were removed from Osborne House to Buckingham Palace. A copy was made and sent to the Director of the Uffizi, but was never placed with the two wings to show their original relation to the centre subject. The predella with scenes from the life of St. Nicholas, which Vasari declared to have been Gentile's best work, has been lost sight of. There is a record stating that before its mutilation the picture bore the inscription

GENTILIS DE FABRIANO MCCCCXXV. MENSE MAII,

from which it appears that it was painted two years before the *Adoration* at the Academy. It was originally in the Church of

S. Niccolò di là d'Arno. The two wings were presented to the Gallery in 1879 by the Marchese Quaratesi.

PIER DEI FRANCESCHI

Another painter now claims attention who does not, strictly speaking, count among the Florentines. Pier di Benedetti dei Franceschi, commonly known as Piero della Francesca (1415 ?–1492), was born in the little Tuscan hill-town Borgo San Sepolcro, and belongs to the group of Central Italian painters known as the Romagnole school. But for the development of his style his pupilage with Domenico Veneziano, with whom he worked between 1439 and 1445 at the Hospital of S. Maria Novella, became decisive. He was also deeply impressed by the example of Uccello, with whom he shared the taste for scientific research. Piero carried the investigation of the laws of perspective much farther than any of his contemporaries, whom he also excelled in his appreciation of tone values and atmospheric distances. He might almost be called a *plein-air* painter. He was, as has been pointed out by Crowe and Cavalcaselle, "the forerunner and superior of Domenico Ghirlandaio in the mode of projecting shadows, and thus added to art a new perfection." He wrote an important treatise on Perspective, and cultivated the friendship of the famous mathematician Fra Luca Pacioli, who was actually his pupil in scientific research. Moreover Piero, who must have known something of the

technical methods of the Flemish painters and of Antonello da Messina, improved the technique of oil-painting far beyond anything that had so far been known in Florence.

Many of his works have perished; even his great frescoes at S. Francesco, at Arezzo, are only preserved in parts, and in a damaged condition. But what remains is almost invariably marked by impressive grandeur of conception, by a love of reality, which discards conventional prettiness, but is saved from the opposite fault by a noble sense of style. Piero was fully appreciated by the art patrons of his time, who entered into eager competition for his services. He worked in Florence, Perugia, Arezzo, Borgo San Sepolcro, Loreto, Rome, Rimini, Urbino, Bologna, Ferrara, and other towns, but the scantiness of reliable records makes it impossible to follow his movements from place to place. Certain it is that he was employed by Sigismondo Malatesta, the cruel and unscrupulous, but art-loving, tyrant of Rimini, in 1451; and that in 1469 he was invited by Giovanni Santi, Raphael's father, to the court of Sigismondo's mortal foe, Federigo da Montefeltre, under whose benevolent sway Urbino became the leading centre of art and culture in Italy.

THE URBINO PORTRAITS

It was presumably during his sojourn at Urbino, where the completion and decoration of the palace begun by Luciano Laurana gave occupation to many of the foremost masters of the

time, that Piero painted the precious diptych with the portraits of *Duke Federigo and his Wife, Battista Sforza* (No. 1300, Hall of the Maps of Tuscany), which, more than any other picture by the master, reveals the technical excellence of his improvement in the method of oil-painting. No other Florentine of his time obtained such delicacy of modelling and soft fusion of tints, or such transparency of atmosphere as is to be observed in the charming landscape perspective with its strange suggestion of infinite space. Duke Federigo, who had lost his right eye and had the bridge of his nose broken in a tourney, is seen in sharp profile to the left, facing the equally sharp profile of his by no means prepossessing spouse. Of the blunt honesty of the portraiture there can be no possible doubt. All the details are rendered with the meticulous precision of a miniature; yet the placing of the massively blocked-in heads and shoulders in their proper atmospheric ambient and in their true relation to the space beyond has a monumental effect. On the reverse side are painted two "Triumphs," or allegories in flattering allusion to the virtues of the ducal couple. On the one, Federigo, clad in Roman armour, is seen in a chariot, drawn by white horses, and accompanied by Justice, Temperance, Fortitude, and Prudence. Below it is the inscription:

CLARVS INSIGNI VERITVR TRIVMPHO
QVEM PAREM SVMMIS DVCIBVS PERHENNIS
FAMA VIRTVTVM CELEBRAT DECENTER
SCEPTRA TENENTEM.

The other shows Battista Sforza, again in a chariot, drawn by unicorns (the symbol of Chastity), and accompanied by the three Cardinal Virtues. In both panels Cupid holds the reins — an allusion to the marriage of the ducal pair, which was to be commemorated by the picture, although the event had taken place ten years earlier. The inscription under the second panel reads:

QVE MODVM REBVS TENVIT SECVNDIS
CONIVGIS MAGNI DECORATA RERVM
LAVDE GESTARVM VOLITAT PER ORA
CVNCTA VIRORVM.

These portraits were treasured by the rulers of Urbino and preserved in their palace until the last Duke, Francesco Maria II., after the death of his only son, Federigo, resigned the duchy to Pope Urban VIII. in 1624. Prince Federigo's widow, Claudia dei Medici, returned to Florence, where her daughter of the first union married the Grand Duke Ferdinand II. Thus the diptych by Pier della Francesca passed by inheritance in the female line into the possession of the grand dukes of Tuscany.

The *Resurrection* (No. 61, Third Tuscan Hall) is a bad school variation of Pier dei Franceschi's noble rendering of the same subject in the Municipal Gallery of Borgo San Sepolcro.

Plate VIII

PIER DEI FRANCESCHI

(1415?–1492)

UMBRIAN SCHOOL

No. 1300. Federigo, Duke of Urbino, and his Wife, Baptista Sforza

Federigo da Montefeltre, Duke of Urbino, is depicted in sharp profile, looking to the left, and thus presenting to the spectator the side of his face which, save for the broken nose, was not disfigured by the injury the Duke had sustained in a tournament. The painter's conscientious realism may be judged from the minute care bestowed upon such details as the four warts on the cheek. In the background is to be seen a beautifully painted atmospheric river landscape. Federigo's wife, facing him in profile to the right, is set against a hilly landscape, such as may be seen from the windows of the palace at Urbino. She wears an elaborate headgear, a dark bodice with brocaded sleeves, and a jewelled pearl necklace and chain.

Painted in mixed medium on wood. Each panel 1 ft. 10½ in. × 1 ft. 1 in. (0·57 × 0·33).

ALESSIO BALDOVINETTI

Like Pier dei Franceschi, Alessio Baldovinetti (1425–1499) was a pupil of Domenico Veneziano, and was influenced by Paolo Uccello. Of his exceedingly rare authenticated works, which reveal him as a master of not quite the first rank, two are in the Third Tuscan Room at the Uffizi. The more important of these is the much repainted *Madonna and Child, with Saints* (No. 60), a picture more remarkable for its clearness of linear design and minuteness of elaboration than for pictorial charm or impressiveness. Baldovinetti, too, was a student of perspective and an experimentalist in pigment, but he never mastered the oil-technique like his fellow-student Piero, nor did he ever attain to his dignity of style. The figures of the saints—SS. Cosmas, Damianus, and John the Baptist on the left, SS. Anthony the Abbot, Lawrence and Julian on the right, of the Virgin's throne, and SS. Francis and Dominic kneeling on the conventionally patterned, flower-strewn meadow in the foreground—are bony and angular, the draperies hard and heavy. The whole group is placed against a cloth-of-gold screen, above which protrude the tops of cypress and palm trees silhouetted against the sky—an arrangement which is repeated in the master's other picture, the *Annunciation* (No. 56), where a marble wall between two arches replaces the gold brocade in the Madonna picture. The swift movement of Gabriel towards the Virgin is admirably suggested. The

Annunciation was painted for the Church of S. Giorgio, in Florence, and was brought to the Gallery in 1868. It was ascribed by Vasari to Pesellino, one of the few Florentine masters who are not represented at the Uffizi.

COSIMO ROSSELLI

Of the varied influences that helped to form the style of Cosimo Rosselli (1439–1507), that of Baldovinetti was the last and the most beneficial. Rosselli's early training under the belated Giottesque Neri di Bicci left its stamp on his art, and when he left his "archaistic" master in 1456 he felt most attracted by those painters who had not thrown themselves altogether into the new movement. He retained to the very end a certain timidness which prevented him from entering into the heritage of the men that had reformed the art of his city. Even where he is most "modern" in form, he remains akin to the primitives in spirit. It was in his full maturity that he painted the *Madonna enthroned with the Infant Christ, between SS. James and Peter* (No. 1280 *bis*, Second Tuscan Hall). The Virgin's thin, long fingers fondle—much with the action of a pianist—the infant St. John who is standing before her. The two angels supporting a crown above her head are neither floating in air nor fluttering, but are solid bodies unnaturally suspended in mid-air. The harsh note of the light blue tunics is entirely out of harmony with the deeper

colour-notes of the rest of the picture, and recalls a much earlier period than the year 1492, when Rosselli painted this altarpiece for the Salviati family. In the background is a view of Florence with the familiar landmarks of the Campanile and the tower of the Palazzo Vecchio.

One of Rosselli's finest works is the Madonna in Glory, known as the *Madonna della Stella* (No. 65 *bis*, Third Tuscan Hall), which was originally in S. Maria Nuova. The *Madonna and Child, with SS. Anthony and Nicholas* (No. 64), in the same room, is only a school picture. An authentic work by the master, though crude and of altogether inferior quality, is the crowded *Adoration of the Magi* (No. 65), in the Hall of Leonardo, which is, however, not, as has been believed, the picture mentioned by Vasari, as being the work of Peselli and including numerous portraits, "among which is that of Donato Acciajoli." All the references in the official Catalogue concerning this supposed Pesello apply more probably to the *Epiphany* (No. 58) in the First Corridor, but Pesello's authorship of this has been rejected by the most recent criticism. The picture appears to belong to a later date. In the same Corridor is Rosselli's *Coronation of the Virgin* (No. 63 —the same number is attached to the *Meeting of the Doctors of the Church*, by Giovanni Antonio Sogliani, in the Third Tuscan Hall), but the picture has fared so badly at the hand of the restorer that it has ceased to be of much account.

THE GOLDSMITH-PAINTERS OF FLORENCE

WE must now consider the pictures by a group of Florentine masters who, owing to their early training in the goldsmith's and bronze-worker's shop, and owing to the peculiarities of a pictorial style resulting from this early training, have become known as the "goldsmith-painters." Again and again their treatment of the nude and of the draped figure suggests a hand accustomed to manipulating silver and bronze, whilst the goldsmith's taste is reflected in their love of rich ornament and jewellery. These tendencies are particularly noticeable in the work of Antonio Pollaiuolo (1432–1498) and his brother Piero (1443–1496). Antonio was the eldest, Piero the youngest, of the four sons of a poulterer—hence the name Pollaiuolo, their real family name being Benci. Antonio, according to Vasari, who may in this case be fully trusted, was apprenticed at an early age with Bartoluccio, the step-father and master of Lorenzo Ghiberti, whom he assisted in some of the details of the famous "Gates of Paradise." He afterwards set up as an independent goldsmith and bronze-worker, but appears to have practised painting all the while, as

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is proved by the perfection of his small *Hercules* panels, at the Uffizi, of 1460. For Mr. Berenson's assertion that he was a pupil of Donatello and Paolo Uccello there is no documentary and little stylistic evidence. Piero owes his fame largely to his collaboration with his far greater brother, who was responsible for all that is best in their joint productions. Piero was probably his brother's pupil, and appears to have restricted his activity entirely to painting.

ANTONIO POLLAIUOLO

All the finest qualities of Antonio Pollaiuolo's genius are embodied in the wonderful little panels, scarcely exceeding the size of a large miniature, of *Hercules strangling Antæus* and *Hercules slaying the Hydra* (No. 1153, First Tuscan Hall): his knowledge of human anatomy—he is said to have been the first artist who dissected corpses for the purpose of study; his unrivalled power in expressing violent movement and muscular strain; the sense of romance which tempered his realistic leanings; his rare skill in rendering the linear and aerial perspective of landscape backgrounds. The concentrated observation of the action of the human body in a supreme effort of strength, displayed in the Antæus group, has never been excelled by any painter, and has inspired many a later master. Every movement, every muscle of the two bodies linked in mortal embrace, is the inevitable

consequence of the central *motif* of effort: the deadly grip of Hercules's arms around his opponent's waist, which carries in its train the bend of Hercules's body, the mighty pressure of his feet upon the ground, the fierce contortion of his face. The throwing back of Antæus's legs and the pressure of his arms against his opponent's head and elbow are absolutely logical reflex actions. In the other panel there is the same sense of irresistible power in the hero's fierce onrush against the monster and in the swinging movement of the arm with the club. By such means Antonio expresses supreme force in a body of by no means heroic proportions. The placing of the action on a raised eminence, which conceals the middle distance whilst opening up a distant vista of winding river and smiling peaceful country, is a happy device for creating an illusion of limitless space and accentuating the dramatic intensity of the scene enacted in the foreground.

From an inventory of Lorenzo the Magnificent's possessions in the present Riccardi Palace it appears that Antonio painted for that liberal patron—in 1460—three large canvases depicting the story of Hercules. The description of the subjects of two of these tallies with the little panels at the Uffizi, which has led to the belief that the latter were preliminary studies for the larger pictures. The exquisitely minute execution of the smaller versions makes it appear more probable that they were painted independently about the same period.

PIERO POLLAIUOLO'S PORTRAITS

The *Portrait of Gian Galeazzo Sforza* (No. 30), in the same room, is catalogued under Antonio's name, although the two Medici inventories of 1510 and 1553 distinctly state that it is by the hand of the younger brother. The picture is in a ruined condition and coarsely repainted; but the poor bony construction of the face alone should suffice to show that it was painted by Piero, and not by Antonio. Moreover, the portrait, as was first suggested by Rossi, is not even one of Piero's original works, but a copy made by him of some lost Milanese picture. To Piero may also be ascribed, in the same room, the anonymous fifteenth-century Florentine profile *Portrait of a Girl* (No. 3450), in which, however, only the richly embroidered sleeve has escaped the restorer's brush. It is closely related to similar works in the National Gallery and in Mr. Johnson's collection in Philadelphia, which have for some time been a puzzle to students of Italian art.

THE S. MINIATO ALTARPIECE

Antonio's name is again attached, in the official Catalogue, to the important altarpiece with full-length figures of *SS. Vincent, James, and Eustace* (No. 1301, Hall of Michelangelo), which was painted in 1467 for the Chapel of the Cardinal of Portugal at S. Miniato, Florence. The three figures are very unequal in merit; the

contrast in particular between the magnificently designed, weighty figure of St. James, and the ill-constructed, affected St. Eustace, who seems to float in the air rather than stand on the ground, is such that it can only be explained by the collaboration of Piero, who was then about twenty-four years of age. The arrangement of the towering figures raised on a platform which conceals the middle distance, and the charming landscape beyond, recall the two Hercules panels and are undoubtedly due to Antonio. The richly jewelled embroidery on St. Vincent's red velvet robe is thoroughly characteristic of the "goldsmith-painter."

THE MERCANZIA "VIRTUES"

Distributed between the Hall of Botticelli and the Hall of Leonardo are six large upright panels, each with an allegorical figure of a Virtue enthroned in a marble niche, which are catalogued as the joint work of Antonio and Piero del Pollaiuolo. Documentary and internal evidence combine to show that Antonio's share in this series was not very considerable. The commission for the panels, which were to decorate the hall of the Mercanzia palace, was given to Piero in August 1469. He immediately set about painting the *Charity* (No. 73), which he finished before the end of that year. It appears that other leading Florentine painters were so eager to obtain part of this important commission that the Council of the Mercanzia reconsidered the whole question at a

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special sitting, but eventually confirmed their original decision, and rejected a design for the figure of *Faith*, submitted by Andrea Verrocchio in competition with Piero. Only one panel, the *Fortitude* (No. 1299), to which we shall have occasion to refer later, was subsequently entrusted to Botticelli, at the urging of his powerful patron, Tommaso Soderini, the brother-in-law and adviser of Lorenzo de' Medici. Piero received payment for the *Temperance* (No. 71) and *Faith* (No. 72) on August 2, 1470. No existing record mentions the completion of the remaining three panels, *Prudence* (No. 1306), *Justice* (No. 70), and *Hope* (No. 69).

By far the best, and at the same time the best preserved, of the six panels is the *Prudence*. The only other picture that shows some traces of the original work is the *Charity*. The remaining four panels are so thickly covered with new paint that, with the exception of the general design, nothing remains of Pollaiuolo's handiwork. What they all have in common—even the vastly superior *Prudence*—is the faulty drawing of the seated figures with their short waists and excessively long legs under the admirably arranged covering draperies, the meaningless facial expression, and the poor bony construction of the heads—faults, all of which belong to Piero, and never to his brother Antonio, whose powerful, expressive draughtsmanship can be recognised in a masterly, rapidly executed sketch of *Charity* at the back of Piero's panel. Piero either did not exactly follow the suggestions of his brother's pencil, or, as has been conjectured by Miss Cruttwell, the drawing is a correc-

tive, later sketch by Antonio, made to point out the faults of Piero's design. However this may be, Antonio's share in the Mercanzia *Virtues* is confined to this sketch, and perhaps some of the exquisitely wrought goldsmith's details, like the mirror with the reflected profile, in the *Prudence*. Each of the figures is depicted with its respective symbols: *Prudence*, with mirror and snake; *Charity*, with flame and infant; *Justice*, with sword and globe of the world; *Faith*, with chalice and cross; *Temperance*, with brazier; *Hope*, with hands folded in prayer.

VERROCCHIO

Beyond the fact that he began in the shop of the goldsmith Giuliano Verrocchio, we have no definite knowledge of the early training of Andrea del Verrocchio (1435–1488), the names of Pollaiuolo, Donatello, Baldovinetti, and others being given by various authorities as those of his masters. Like many other artists of his time, he devoted himself to various branches of art, and excelled equally as "goldsmith, master of perspective, sculptor and carver, painter and musician." Of the rare works that pass under his name, only the *Baptism* in the Florence Academy is proved to be his, and even in this picture part is painted by Leonardo da Vinci. His immense influence as a teacher, as the master of Leonardo da Vinci and others, is established beyond doubt, and the excellence of his work as a painter is amply certified by early writers; but

the solitary authentic work partly from his hand is scarcely a sufficiently firm basis for the definite attribution to him of other pictures.

Mr. Berenson, among others, holds that the *Annunciation* (No. 1288), which has been variously ascribed to Leonardo da Vinci, Lorenzo di Credi, Domenico, and even Ridolfo (!) Ghirlandaio, is the work of Verrocchio; but of this picture we shall have to speak later in connection with Leonardo. The *Virgin enthroned, with SS. John, Zanobius, Nicholas of Bari, and Francis* (No. 1278 *bis*, Third Tuscan Room), is a badly repainted school picture, which shows at least the "Verrocchiesque" manner; whilst the *Madonna and Child, with the Infant St. John and Angels* (No. 61), and the *Madonna and Child* (No. 77), both in the First Corridor, which are, or were, labelled "School of Verrocchio," cannot even uphold this claim.

DOMENICO GHIRLANDAIO

Although Domenico Bigordi, better known as Domenico Ghirlandaio (1449–1494), owes his fame chiefly to his extensive activity as a fresco-painter, his early training under a goldsmith who made a speciality of jewelled coronals (*ghirlande*—hence the sobriquet "Ghirlandaio"), and his resulting love of introducing rich ornaments and goldsmith's details into his paintings—the frescoes not excepted—justifies his inclusion among the goldsmith-painters. Vasari states that Domenico was a pupil of Alessio Baldovinetti, and this

assertion is fully borne out by the character of his early works, which are closely akin in style to his master's.

For the later development of his genius, which lay in the direction of realistic portraiture and of genre-like representation of contemporary life, it is impossible to overrate the influence upon him, as indeed upon many of his contemporaries in Florence, the powerful stimulus produced upon him by the sight of Hugo van der Goes's great Portinari altarpiece (No. 1525), from the Hospital of S. Maria Nuova. The three shepherds in the *Adoration*, now in the Florence Academy, would be simply inconceivable without thorough acquaintance with the similar group in Van der Goes's picture. Of this influence there is, however, scarcely a trace in the stately and formally arranged altarpiece, which he painted probably before 1480 for the Jesuit Church in Florence, and which was taken to the Church of La Calza after the destruction of the Jesuit Church during the siege of 1530.

This *Madonna and Child, with Angels and Saints* (No. 1297, Plate IX., Hall of Michelangelo), a gay, bright picture, expressive of quietly serene happiness, owes its types, its general composition, and the treatment of the draperies to the example of Baldovinetti, and to a minor degree of Verrocchio. It would be difficult to find a more striking illustration of the peculiarities which distinguish the art of the goldsmith-painters than this panel, in which the love of jewelled decoration actually induced the artist to stud the architectural screen and niche of the background with pearls and precious

stones! Their characteristic love of detail is exemplified by the careful painting of the carpet spread over the steps leading to the throne on which the Madonna is seated majestically erect, surrounded by four angels, the central group being flanked by St. Michael on the left and St. Raphael on the right. Kneeling below the steps, and leaning forward so that the lines of their backs, continued along the Virgin's arms, form, with the base of the picture, an equilateral triangle, of which the Madonna's head is the apex, are SS. Zanobius and Justus in bishops' robes and mitre. The clearly mapped-out patches of colour have now a somewhat crude effect, owing to the fading of certain pigments, the ultramarine of the Virgin's dress being preserved in its original strength. With the manner in which the trees of the garden in the background protrude over the architectural screen we have already become acquainted in Baldovinetti's altarpieces. The panel is riddled with worm-holes.

In the same room is the master's tondo of the *Adoration of the Magi* (No. 1295), which bears on a stone in the centre of the foreground the date MCCCCLXXXVII. As gay and strong in colour as the *Madonna Enthroned*, but more harmonious in effect, it presents a crowded composition of animated figures which completely surround the Madonna, who is not sufficiently detached to become the real centre of interest. She appears here less majestically aloof—the happy mother rather than the Queen of Heaven. This tondo was probably painted for the Church

of Orbetello, although it has also been suggested that it is the altarpiece mentioned by Vasari as having been painted for Giovanni Tornabuoni, the patron for whom Domenico executed the famous frescoes at S. Maria Novella. The fresco of *The Saviour Crucified* (No. 51, Third Tuscan Hall) is a mediocre school picture.

GHIRLANDAIO'S FOLLOWERS

Not the least of Domenico Ghirlandaio's claims to fame is that he was the master of the great Michelangelo. When Domenico died in 1494, his son Ridolfo was only ten years of age, and was entrusted to the charge of the master's brother, David. From him, and from Domenico's pupil and assistant, Francesco Granacci (1469–1543), Ridolfo Ghirlandaio (1483–1561) received his first instruction in the art of painting. Granacci is well represented at the Uffizi by a large altarpiece, representing the *Holy Virgin giving her Girdle to St. Thomas* (No. 1280, Second Tuscan Hall), and by two panels in the First Corridor, which are noteworthy for the loveliness of their landscape backgrounds: *Joseph presenting his Father and Brothers to Pharaoh* (No. 1282) and *Joseph led to Prison* (No. 1249). The *Virgin and Child, with SS. Francis and Zanobius* (No. 1541, Third Tuscan Hall), which is catalogued under Granacci's name, appears to be the work of an unknown painter influenced by Andrea del Sarto. Nor has *The Last Supper* (No. 991, First Tuscan Hall) any claim to the name of the artist

PLATE IX

DOMENICO GHIRLANDAIO

(1449–1494)

FLORENTINE SCHOOL

No. 1297. THE MADONNA AND CHILD, WITH ANGELS AND SAINTS

The Madonna is seated on a throne placed on a dais in front of a niche and architectural screen, behind which are to be seen cypresses, orange trees and other trees. At each side of the throne and leaning against its sides are two angels; whilst, flanking this central group, on the first step leading to the dais are the figure of the Archangels Michael and Raphael. SS. Zanobius and Justus in bishop's robes are seen in profile, kneeling at either side of the carpet under the Virgin's feet. The architectural screen is richly studded with pearls and precious stones.

Painted in tempera on wood. 6 ft. 2 in. × 6 ft. 6½ in. (1·88 × 1·99).



to whom it is still attributed. Among Ghirlandaio's pupils is also Bartolommeo di Giovanni, Mr. Berenson's "Alunno di Domenico," the painter of the *Miracle of St. Benedict* (No. 1208, First Tuscan Hall).

Many of the pictures in public and private collections that bear, or bore, the proud name of Domenico Ghirlandaio, are the work of his brother-in-law and favourite pupil, Sebastiano Mainardi (1466 ?–1513). He was a mediocre painter who, however, at times rose above his own level and closely approached the manner of his master. An important work from his brush is the group of three saints, *SS. Stephen, James, and Peter Martyr* (No. 1315, Hall of Michelangelo), in which at least the rich architectural setting recalls the art of Domenico. The picture was formerly in the Convent of S. Maria Maddalena de' Pazzi.

RIDOLFO GHIRLANDAIO

Ridolfo Ghirlandaio's eclectic art belongs already to a more sophisticated period of eclecticism. From his father he only inherited his great skill in portraiture and his love of splendour. The elements which make up the art of his mature period are derived from Fra Bartolommeo, Leonardo da Vinci, and Raphael, with whom he was allied by ties of close friendship. Raphael, indeed, wanted him to join him in Rome in 1508, to assist him in the decoration of the stanze in the Vatican; but Ridolfo pre-

ferred to remain in Florence, where he painted, in 1510, what are considered his masterpieces: *St. Zanobius restoring to Life the Dead Child of a French Lady* (No. 1275), and *The Translation of the Body of St. Zanobius from S. Lorenzo to the Duomo* (No. 1277, Second Tuscan Hall), with the miracle of the dead tree in the Piazza San Giovanni springing to new life when touched by the passing shrine. Both pictures are carefully wrought, the heads being particularly well modelled, and have an opulent depth of colour; but they are essentially academic and lacking in that sincerity and emotional fervour which constitute the charm of many a less accomplished earlier master. Heaviness in the shadows is one of the chief faults of both pictures, another being the shapeless lumpiness of the hands. Both panels, as indeed all Ridolfo's easel-pictures, are executed in the oil medium, whereas Domenico adhered to the end to the earlier tempera-technique.

An interesting work, in so far as it is the solitary known example by its painter, is the *Madonna and Child, with SS. John and Anne* (No. 44, Hall of Baroccio), by Ridolfo's pupil, Mariano Graziadei, whose promising talent was prematurely cut short by death about 1551. The picture was formerly in the Chapel of the Signoria in the Palazzo Vecchio.

SANDRO BOTTICELLI

In the whole history of Italian painting there is no figure more fascinating, none whose art produces a more haunting and

enduring impression, than Sandro Botticelli, or, to give him his full name, Alessandro di Mariano di Vanni dei Filipepi (1444–1510), the nickname "Botticelli" (Little Cask) owing its origin to the trade adopted by his elder brother, Giovanni. "Never pretty," says Mr. Berenson in his brilliant summing-up of Botticelli's characteristics, "scarcely ever charming or even attractive; rarely correct in drawing, and seldom satisfactory in colour; in types, ill-favoured; in feeling, acutely intense and even dolorous —what is it, then, that makes Sandro Botticelli so irresistible that nowadays we may have no alternative but to worship or abhor him?" He finds this explanation in "an unparalleled power of perfectly combining values of touch with values of movement," which is true enough, but does not entirely explain Botticelli's fascination, especially as, in order to strengthen his argument, Mr. Berenson has exaggerated the master's faults. It would have been more correct to say that Botticelli scarcely ever *fails* to be attractive, is rarely *unsatisfactory* in colour, and has created types of a profound and haunting beauty, though far removed from common notions of prettiness. To this must be added the unrivalled beauty of his decorative rhythm of line, his emotional intensity of feeling and contempt of mere representation, his subjectivity, the eternal enigma of his Madonna type that seems to be quivering between sensuousness and spirituality.

Botticelli attracts us, moreover, because, without making himself the pictorial chronicler of the life of his day, without ever resorting

to "genre" painting, like Gozzoli and Domenico Ghirlandaio, he reflects in his work, like no other master, the ideals, the spirit, the aspirations of his time. He reflects that strange blending of the Christian and the pagan spirit which permeates the thought of the Florence of Lorenzo the Magnificent, and, indeed, of Renaissance Italy, which enthroned the gods of Olympus beside the Holy Trinity, Venus beside the Virgin, just as in his closing days, which were clouded by sadness, he reflects the religious revival led by the joy-destroying fanaticism of Savonarola. The man who had painted the *Birth of Venus* and the *Allegory of Spring* became, so Vasari tells us, an ardent follower of the iconoclastic monk, joined the fanatical Piagnoni, gave up painting, and would have died of starvation but for the helping hand of the great Lorenzo.

The wealth of the Uffizi as regards works from Botticelli's brush, even after elimination of the pictures of doubtful authenticity still officially attributed to him, is such that no other Gallery in the world, not even the Accademia in Florence, can compare with it. Every phase of his art, every mood of his sensitive mind, is superbly illustrated by the pictures in the Hall of Botticelli.

THE "FORTEZZA"

Botticelli, like the Pollaiuoli and Verrocchio, received his first art education in a goldsmith's bottega, but at the age of fifteen

or sixteen—that is to say, in 1459 or 1460—he joined Fra Filippo Lippi at Prato, where the master was then painting the frescoes in the choir of the Cathedral. From him he presumably received his first instruction in the painter's art, and his earliest works—particularly the *Adoration* tondo at the National Gallery—show how closely he adhered to Fra Filippo's types and method. Fra Filippo went to Spoleto in 1468, but Botticelli must have returned to Florence and started work on his own account some years earlier, since, as we have seen, his reputation was so well established in 1470 that part of the commission for the Mercanzia panels was transferred to him from as renowned a master as Pollaiuolo. There is no proof that Botticelli in the intervening years frequented any other master's bottega, but he was undoubtedly influenced by the Pollaiuoli and by Verrocchio, who left the impress of his genius on the majority of the Florentine artists of that time. The superficial stylistic resemblance of the *Fortezza*, or *Fortitude* (No. 1299), to the Pollaiuolo *Virtues* cannot be taken as evidence of direct influence, since the picture was painted as part of the series already begun by Piero, so that it may be assumed that Botticelli had to adapt his own design to the character of his rival's. In spite of such constraint, there can be no manner of doubt of the superiority of Botticelli's panel. It is a conception of great nobility, the very personification of calm, undemonstrative strength of will. The type of the woman is distinctly "Verrocchiesque," whilst the fan-shaped spread of

the drapery on the raised dais still echoes a mannerism of Fra Filippo.

Unfortunately, authentic works of this transition period in the development of Botticelli's art are so rare that it is extremely difficult to arrive at a final decision as to the authorship of the two pictures which are officially accepted as examples of Botticelli's earliest manner: the *Madonna and Child, with Angels* (No. 23), formerly at S. Maria Nuova, and the so-called *Madonna del Rosato* (No. 1303), which in its general arrangement recalls the *Fortezza*. There is nothing in these panels to contradict the theory that they are the work of an artist passing from the influence of Fra Filippo to that of Verrocchio; but they seem to be painted by two different hands, and show no analogy with properly authenticated works by the master. If these two panels are of doubtful authenticity, the badly constructed and altogether inferior *Madonna and Child in a glory of angels* (No. 76), which is likewise catalogued under Botticelli's name, must be emphatically rejected.

THE "JUDITH" PANELS

How much Botticelli benefited from the example of Antonio Pollaiulo is best to be seen from the small but supremely important companion panels, *Holophernes found dead in his Tent* (No. 1158), and *Judith with the Head of Holophernes* (No. 1156), upon which Ruskin lavished his eloquent admiration. In the carefully studied

anatomy of the slain Holophernes, in the realism and dramatic intensity of expression of the horrified bystanders, in the glimpse of distant landscape, and especially—in the *Judith* panel—in the bold placing of the two large figures on an eminence that conceals the middle distance, one cannot fail to recognise how thoroughly Botticelli must have studied the work of the elder master; whilst the rapidly striding maid, with the head of Holophernes balanced on her head, is the lineal descendant of the basket-carrying serving-maid of Filippo Lippi's *Madonna* tondo in the Palazzo Pitti. The youthful, elastic step and slender, girlish form of Judith, and her half-triumphant, half-wistful expression, together with the spring-like charm of the Tuscan landscape, form a striking contrast to, and thereby intensify the horror of, the bloody deed, the accomplishment of which is depicted in the other panel. In Borghini's *Riposo* it is recorded that these two pictures were presented to the "serenissima signora Bianca Cappello de' Medici, granduchessa nostra" by a Messer Ridolfo Sirigatti, who, "having heard that Her Highness desired to decorate her study with pictures and antique statues, thought this little work of Botticelli worthy of comparison with the others."

Probably later in date, but still painted under the influence of Pollaiuolo, as may be seen from the charming landscape background, is the so-called portrait of *Piero di Lorenzo de' Medici* (No. 1154). It is a three-quarter profile of a sharp-featured young man, the face framed with heavy masses of hair, and his hands clasping

between the thumbs and index-fingers a medal with a portrait of Cosimo Pater Patriæ. The identity of the youth is by no means established, which is the more regrettable as certainty on this point would approximately fix the date of the painting. It has been in turn suggested that the portrait represents the humanist Pico della Mirandola, the medallist Pietro Razzanti, Lorenzo's youngest son, Piero (whose name is adopted in the official Catalogue), and Cosimo's youngest son, Giovanni, a name which has been suggested by Mr. H. Horne. Giovanni, however, died in 1463, and the portrait, which by the way is in a poor state of preservation, has all the appearance of being painted from life.

THE ADORATION OF THE MAGI

We are on safer ground with the highly important *Adoration of the Magi* (No. 1286, Plate X.), which ranks among the priceless treasures of the collection. "It is," as Vasari has it, "indeed a most admirable work : the composition, the design, and the colouring are so beautiful that every artist who examines it is astonished." For incisive portraiture and skilful balance of arrangements the two groups at the sides of the composition can hardly be equalled. In the portrait of Lorenzo at the extreme left seems to be concentrated the whole pride, nobility, and chivalry of fifteenth-century Florence. Botticelli himself, wrapped in an ample cloak, occupies the opposite corner. Cosimo, the founder of the greatness of his

PLATE X

SANDRO BOTTICELLI

(1444–1510)

FLORENTINE SCHOOL

No. 1286. THE ADORATION OF THE MAGI

In the centre, under the sheltering roof of the pent-house built among the ruins of the temple, the Madonna is seated, holding the Infant Christ, before whom Cosimo de' Medici kneels to receive His blessing. Further back, St Joseph is seen standing, his right elbow leaning against a rock. The two groups on the right and left are all portraits: Botticelli himself on the extreme right, Lorenzo de' Medici in the opposite corner. The two kneeling Magi are Giovanni and Piero de' Medici; the handsome youth in profile behind Piero is Giuliano de' Medici; and the old man in the blue cloak on the right is the donor of the picture, Gaspari di Zanobi del Lama.

Painted in tempera on wood. 3 ft. 10 in. × 4 ft. 4 in. (1·16 × 1·32).



house, is the king who kneels down to kiss the Infant Saviour's feet. The two other Magi are portraits of Giovanni and Piero de' Medici; whilst the handsome, black-haired youth in sharp profile, a little in advance of the cameo-like group of heads on the right, is the ill-fated Giuliano, who two years later, in 1478, was to fall a victim to the Pazzi conspiracy. The old man in the centre of this group, who is turning his head to look out of the picture, is Gaspari di Zanobi del Lama, to whose order Botticelli painted this altarpiece in 1476 for the Church of S. Maria Novella, whence it was removed in the seventeenth century to the Medici Villa of Poggio Imperiale. It was taken to the Uffizi in 1796.

To appreciate the change wrought in Botticelli's mind by the preaching of Savonarola and by the event that led to the zealot's death in the flames in 1498, one has only to turn from the almost classic repose and statuesque dignity of this *Adoration* to his later version of the same subject, the *Adoration of the Magi* (No. 3436), of which only the underpainting in chiaroscuro is by the master, the wretched execution in colours being due to some unknown seventeenth-century painter. Religious fervour is here expressed with an *élan* and an impetuousness of movement and wild gesture that closely border on frenzy. Presumably this picture was designed immediately after the death of Savonarola at the stake.

THE MADONNA OF THE MAGNIFICAT

The adorable *Madonna of the Magnificat* (No. 1267 *bis*, Plate XI.) was painted before Botticelli's departure for Rome, whither he was called in 1481 by Pope Sixtus IV. to paint some frescoes in the Sistine Chapel. This admirably composed tondo, in which the difficulties of composing a group in a circle are solved with triumphant ease, ranks surely among the purest and most beautiful creations of devotional art. Infinite tenderness and gentle melancholy are the key-notes of this essentially lyrical conception. A haunting wistfulness lingers in the faces of the Madonna and of the angels, whilst there is more than a suggestion of profound compassion in the expression and action of the Infant Saviour, who looks up at His mother's face and at the immaterial crown of light held over her head by two of the angels, whilst two others support the open book and the inkstand. Nothing could exceed in beauty the flowing rhythm of line in this perfectly balanced design. A school replica of the *Madonna of the Magnificat* is at the Louvre in Paris.

Later in date, of more formal arrangement, painted with more breadth and sureness and with less attention to the rich details beloved by the goldsmith-painters, and stronger, though not more harmonious in colour, is the tondo known as the *Madonna of the Pomegranate* (No. 1289). The mood of resigned sadness in the expression of eyes and mouths and in the droop of the heads is

PLATE XI

SANDRO BOTTICELLI

(1444–1510)

FLORENTINE SCHOOL

No. 1267 BIS. THE MADONNA OF THE MAGNIFICAT

A circular composition of exquisite linear rhythm, in which the Madonna is seen on the right, supporting with her left hand the Child, whilst with her right she is dipping a quill pen into an inkpot offered her by an angel. Another angel is supporting the open book, upon which the Madonna rests her right hand. Another angel, with his hands on the shoulders of the two kneeling angels, looks over their heads down upon the open pages. On the extreme right and left, with the frame of the picture cutting through their heads, are yet two more angels, who with outstretched arms hold a crown over the Virgin's head. Landscape background.

Painted in tempera on wood. 3 ft. 8 in. diameter (1·11).



even more pronounced than in the *Madonna of the Magnificat*, although it is relieved by the suggestion of a smile in one of the six singing angels that form a symmetrical half-circle around the Madonna, whose features strongly recall the Venus of the wonderful mythological composition close by.

THE BIRTH OF VENUS

This *Venus rising from the Sea*, or the *Birth of Venus* (No. 39, Plate XII.), was painted by Botticelli soon after his return from the classic soil of Rome, for the decoration of a room in Lorenzo di Pierfrancesco de' Medici's villa of Castello, and was brought to the Gallery from the royal palace in 1815. Whether the subject was suggested to the master by Homer or by Poliziano, this entrancing decorative picture, the original vernal beauty of which has remained almost unimpaired, is perhaps the most striking illustration of the manner in which the humanists of the Florentine Renaissance absorbed the ideas of classic antiquity and clad them in a new romantic guise. In outward form this Venus is derived from the antique. It is, indeed, the closest approach to the antique that can be found in Florentine painting up to that time. But here the analogy ends. The proportions of the body are Greek, but the cold impassiveness of classic statuary is replaced by intense emotional life. The soul that dwells within this body belongs to the modern world, and the wistful, half-yearning, half-resigned

expression of the face does not give away the secret. Blown shorewards by two Zephyrs amidst a shower of rose-petals, Venus is about to step from her shell on to the shore, where Spring in her clinging and fluttering flowered dress advances with light and rapid stride, spreading out before her the cloak which is to hide the goddess's triumphant nudity. The gentle ripple of the waves, expressed in a manner as conventional as that of the Chinese, the pearly shimmer of colour relieved by the strong notes of the dark orange grove, the spring-like grace of the whole thing, combine to leave an indelible impression. "The entire picture," says Mr. Berenson, "presents us with the quintessence of all that is pleasurable to our imagination of touch and of movement. How we revel in the force and the freshness of the wind, in the life of the wave!"

THE "CALUMNY OF APELLES"

We find this Venus again, more statuesque, sterner of expression, in the figure of Truth in the *Calumny of Apelles* (No. 1182, Plate XIII.). The picture is a literal transcript from Lucian, who describes the *Calumny* which Apelles painted impelled by his indignation at having been unjustly accused of complicity in the conspiracy formed by Theodotus against Ptolemy at Tyre:—

"On the right-hand side sits a man with ears almost as large as Midas's stretching forth his hand towards the figure of Calumny, who appears at a distance coming up to him; he is attended by

PLATE XIII

SANDRO BOTTICELLI

(1444–1510)

FLORENTINE SCHOOL

No. 1182. THE CALUMNY OF APELLES

In a richly-decorated Renaissance loggia, on a raised throne on the right is seated a man with "Midas ears"; Ignorance and Suspicion whisper to him at either side. The figure in a garment in the centre is Calumny, with a torch in her left hand, and with her right dragging a young man along by his hair. She is preceded by Envy, and attended by Treachery and Deceit. On the left, Penitence is depicted looking back towards the statuesque nude figure of Truth. The picture is a literal transcript from Lucian's description of a painting by Apelles.

Painted in tempera on wood. 2 ft. 4 in. × 2 ft. $11\frac{1}{2}$ in. (0·70 × 0.90.)



two women, who, I imagine, represent Ignorance and Suspicion. From the other side approaches Calumny, in the form of a woman, to the last degree beautiful, but seeming warm and inflamed, as full of anger and resentment, having a lighted torch in her left hand, and with her right dragging by the hair of his head a young man, who lifts up his eyes to heaven, as calling the gods to witness his innocence. Before her stands a pale, ugly figure, with sharp eyes, and emaciated like a man worn down by disease, which we easily perceive is meant for Envy; and behind are two women who seem to be employed in dressing, adorning, and assisting her; one of whom, as my interpreter informed me, was Treachery and the other Deceit; at some distance in the back part of the picture stood a woman, in a mourning habit, all torn and ragged, which, we were told, represented Penitence. As she turned her eyes back, she blushed and wept at the sight of Truth, who was approaching towards her."

Botticelli, too, had been unjustly accused, together with his friend Matteo Palmieri, of heresy, the charge being based upon the heterodoxy of his *Assumption of the Virgin*, now at the National Gallery. The picture was actually bricked up and hidden from view; and it is quite possible that this occurrence suggested to Botticelli, who was a student of classic literature, the beautiful little picture of the *Calumny*—a work as charming in execution as it is in conception. The violent movement does not in the least interfere with the harmonious relation of the agitated figures

to each other. Very remarkable is the sumptuous architectural background with its classic reliefs and Renaissance statues, one of which—the one in the centre—vividly recalls Andrea del Castagno's *Pippo Spano.*

The rich architectural setting, with its touches of gold, of the *St. Augustine in his Study* (No. 1179), together with the easy, rapid touch of its execution, point towards this panel being painted about the time of the *Calumny*—that is to say, about 1490, the year in which he is also stated to have received the sum of thirty ducats for an *Annunciation* (No. 1316) painted for the monks of Cestello to decorate an altar at S. Maria de' Pazzi, whence it was taken to the Uffizi Gallery in 1782. In spite of the documentary evidence concerning the origin of the picture, it is not generally accepted as a work from the master's hand, Morelli's doubts being endorsed by Mr. Berenson. As a school picture it would be entitled to exceptionally high rank. Botticelli's authorship is not claimed for the much repainted *Madonna and Child, with Six Saints* (No. 3438, Third Tuscan Hall), among whom are St. John, St. Francis, and SS. Cosmas and Damianus, the patron saints of the Medici family. It is a school picture of good quality.

FILIPPINO LIPPI

Of Botticelli's numerous followers, who generally contented themselves with repeating and turning into a more or less mechani-

cal formula their master's "patterns of the face, the patterns of the composition, and the patterns of the line; dragging them down to their own level, sugaring them down to their own palate, slowing them down to their own insensitiveness for what is life-communicating," [1] Filippino Lippi (1457–1504) was the only one who, in spite of a rare facility in assimilating the style of other masters, had sufficient individuality to rise far above mere imitation and to invest his work with a strong personal note which entitles him to take high rank among the painters of his age.

Filippino, the son of the illicit union of Fra Filippo Lippi and the nun Lucrezia Buti, was born in 1457 at Prato, where an engraved inscription on the façade of Filippo's house in the Via Magnolfi commemorates this event. Although he was only twelve or thirteen years of age when his father died, there can be little doubt that he had already received some instruction from Fra Filippo, with whom he stayed at Spoleto from 1467 to 1469, the year of the friar's death. He was then entrusted to the care of Filippo's chief assistant, Fra Diamante, who took him back to Florence, where he entered Botticelli's bottega in 1472. How quickly he rose to fame in a city where he had to meet such formidable rivalry is witnessed by the fact that as early as 1480, when he had only attained the age of twenty-three, he was entrusted by Piero di Francesco del Pugliese with the important commission for an altarpiece, depicting the *Vision of St. Bernard*, at the Badia—one of the most entrancingly

[1] Berenson, *The Florentine Painters of the Renaissance.*

beautiful creations of Florentine art; and that soon afterwards it was he, a mere youth, who was given the honourable task of continuing Masaccio's great work in the Brancacci Chapel, which was even then appreciated at its full worth as the source of inspiration for all that was noblest in fifteenth-century Florentine painting. Filippino did not rise to the monumental grandeur of Masaccio, but he did not prove himself unworthy of his great precursor, whose style he assimilated as readily as his earliest panel pictures prove him to have assimilated the style of Fra Filippo and of Botticelli.

In 1488, Filippino was invited to Rome to decorate a chapel in Santa Maria sopra Minerva for Cardinal Caraffa. It was probably several years before this journey that he painted the charming, though terribly injured and much restored *Madonna adoring the Divine Child* (No. 1549, Plate XIV., Hall of Michelangelo), which was bought in 1903 from Canon Manni. The picture is clearly painted under his earlier influences, and shows no trace of the baroque exuberance which pervaded the art of his later years, and which is to be seen in its most pronounced form in his frescoes in the Strozzi Chapel at S. Maria Novella. The first hint of this tendency appears already in the *Adoration of the Magi* (No. 1257), which will have to be discussed presently. The adoring *Madonna*, even in its wrecked condition, almost rivals the *Vision of St. Bernard* as regards exquisite tenderness of sentiment and gracefulness of the forms. Its simple design adheres to the general lines of Filippo's *Adoration* in the

PLATE XIV

FILIPPINO LIPPI

(1457–1504)

FLORENTINE SCHOOL

No. 1549. THE MADONNA ADORING THE DIVINE CHILD

In this much injured and restored, but still very beautiful picture, the Virgin, clad in a red tunic and blue mantle, is seen kneeling, almost in profile, to the left, her hands joined in prayer, her tender gaze fixed upon the Infant Christ, Who is lying in a flowery meadow divided by a railing from the Tuscan landscape that extends further back beneath the serenity of the blue sky.

Painted in tempera on wood. 3 ft. 2 in. × 2 ft. 5 in. (0·97 × 0·74).



Berlin Museum; but the landscape is, of course, an enormous advance on the naive "bird's-eye" perspectives of Fra Filippo's early works, and approaches in quality the beautiful background of Filippino's great altarpiece at the National Gallery.

The *Madonna enthroned, with SS. John the Baptist, Victor, Bernard, and Zanobius* (No. 1268, Second Tuscan Hall), was painted by Filippino in 1485 for the Hall of the Otto della Pratica in the Palazzo Vecchio, the commission having been given first to Piero Pollaiuolo, and a few days afterwards to Leonardo da Vinci, who actually designed a cartoon for the picture and was paid thirty-five florins. According to the *Anonimo Gaddiano*, Filippino made use of this cartoon for his own picture, an assertion for which there is no proof, and which is scarcely endorsed by the picture itself. The slender Madonna, affectionately holding the Infant, is enthroned in a niche, the four saints forming a semicircle around her. Above her are two fluttering angels supporting a long festoon of flowers, and higher still is the coat of arms of Florence, the red cross on a white ground. On the lower edge of the picture is the inscription:

ANNO SALVTIS M.CCCCLXXXV. DIE XX. FEBRVARI.

The picture is entirely free from Filippino's later mannerisms, but shows his morphological characteristics, like the swollen knuckles of the St. John, and his very personal gift of combining rare colours so as to create delightful harmonies, not by blending

and fusing, but by skilful juxtaposition. The orange lining to the dark lavender cloak of St. Zanobius is a combination of rare beauty which frequently occurs in Filippino's authentic works.

FILIPPINO'S "ADORATION"

Similar passages are to be found in the important panel, the *Adoration of the Magi* (No. 1257, Plate XV., Second Tuscan Hall), in the garments of the clean-shaven St. Joseph and of the kneeling old man in the left-hand corner. It is a crowded and perhaps excessively animated composition, but the patterning of the brilliant colours, and the linear rhythm of the design, which resolves itself, without undue emphasis of this fact, into a system of pyramids, one built on top of the other, are such that all this exuberance does not degenerate into confusion. This *Adoration* of Filippino has not the nobility of arrangement, not the intellectual and emotional profundity of Leonardo's unfinished picture of the same subject; it has not the somewhat worldly, proud stateliness of Botticelli's great Medici picture; but it is a magnificent work, nevertheless, and must be placed above Ghirlandaio's rendering of this "pageant." In both pictures the Madonna is the geometrical centre of the composition, but Filippino, by setting the cavalcades far back into the distant landscape perspective, and by the cunning mapping-out of the colour pattern, has also made her the centre of interest, to which the spectator's eyes are immediately drawn. Ghirlandaio failed completely in this respect.

PLATE XV

FILIPPINO LIPPI

(1457–1504)

FLORENTINE SCHOOL

No. 1257. THE ADORATION OF THE MAGI

An animated, but a little overcrowded though skilfully arranged composition of many figures in Filippino's later manner. All the lines of the composition lead to the central group of the Virgin and Child, behind whom stands St Joseph looking over the Madonna's shoulder. Higher still, behind this group are some shepherds who have clambered up the rocks to get a better view. In the foreground and at both sides are the three kings and their gaily attired retinue, among whom, according to Vasari, several members of the Medici family are portrayed. A long cavalcade is seen disappearing in the far distance of the beautifully painted landscape.

Painted in tempera on wood. 8 ft. $3\frac{1}{2}$ in. × 8 ft. (2·52 × 2·43).



Historically, Filippino's picture is closely connected with Leonardo's cartoon. The commission for this *Adoration* was given to Leonardo in 1480 by the monks of S. Donato at Scopeto, outside the Porta Romana. Leonardo, as was his wont, made but very slow progress and failed to fulfil his contract, so that the commission was transferred to Filippino, who completed his picture in 1496, as is recorded by the inscription on the back of the panel:

FILIPPVS ME PINSIT DE LIPIS FLORENTINVS ADDI
29 DI MARZO 1496.

Vasari affirms that several members of the Medici family are portrayed in the figures surrounding the Virgin who closely resembles the woman carrying a babe in the fresco of the *Resurrection of Drusiana* in the Strozzi Chapel.

In the Hall of the Painters is a fragment of a fresco, a *Portrait of Filippino Lippi* (No. 286) as a youth, which was formerly attributed to Masaccio, but is now rightly held to be from Filippino's hand. The same remark applies to the fresco *Portrait of an Old Man* (No. 1167) in the First Tuscan Hall.

JACOPO DEL SELLAIO

Far less clearly marked than Filippino Lippi's is the personality of the other followers of Botticelli. Before the searching methods

of modern criticism were applied to the study of Florentine art, their often feeble productions were generally attributed to the better known masters, and it is only in comparatively recent years that a little light has been thrown on this question. Thus Mr. Berenson has reconstructed the artistic personality of a conjectural imitator of Botticelli, to whom he has given the name of Amico di Sandro, but who does not figure at the Uffizi; whilst to Dr. Mackowsky is to a large extent due the credit of having lifted the veil that until then had obscured the achievement of Jacopo del Sellaio (1442 ?–1493), a painter whose pictures are in turn reminiscent of Fra Filippo Lippi, Domenico Ghirlandaio, and more often of Botticelli.

Unduly elongated figures and disproportionately small heads are a frequent fault of Jacopo's mediocre pictures. To him are now generally given the *Pietà, with SS. James, Francis, Michael, and Mary Magdalen* (No. 1573, Third Tuscan Hall), and the carelessly executed, but nevertheless fascinating three scenes from the story of Esther, in the First Corridor, although the official Catalogue still describes them vaguely as "School of Botticelli." In the *Banquet of Ahasuerus* (No. 66), Ahasuerus is seen on the left at a table, attended by courtiers and musicians, whilst on the right he is walking along a portico, followed by four nobles. The next scene is the *Banquet of Vashti* (No. 67), who is seated at a table on the right among her ladies of honour, whilst some eunuchs approach her with the order to appear before Ahasuerus. On the left is depicted

the arrest of Haman. The third panel represents the *Triumph of Mordecai* (No. 68), with other episodes of the story. The fourth of these panels, which were originally the decoration of a cassone, is at the Louvre. The series at the Uffizi was bought in 1781 from a carpenter at the price of six sequins.

BOTTICINI AND RAFFAELLINO DEL GARBO

There has been much confusion concerning the works of three distinct painters of the Botticelli-Filippino school: Francesco di Giovanni di Domenico (?–1497), his son Raffaello di Francesco (1477–1529), and Raffaello Capponi, who is also known as Raffaellino del Garbo and as Raffaello Carli (1466 ?–1524). The muddle was caused by both the first two, father and son, being known as Botticini, by the identity of the Christian names of the younger Botticini and Raffaello Capponi, and by the diversity of the last-mentioned artist's names.

Francesco Botticini, the painter of the great *Assumption of the Virgin* (No. 1126) at the National Gallery, need not here detain us, since none of his paintings are to be found at the Uffizi Gallery, which, on the other hand, contains an authenticated, and therefore important picture from the brush of his son, Raffaello di Francesco Botticini. This is the *Deposition from the Cross* (No. 1283, Second Tuscan Hall), which was commissioned from him in 1508 by the Compagnia di Santa Croce of the Pieve of Empoli, whence it was

taken to the Academy in 1786, and finally to its present home in 1794. This picture, which was at one time attributed to Perugino (!), shows no Botticellian traits, but has a certain kinship with, and is painted in an oil-technique similar to, the work of Ridolfo Ghirlandaio, although the Magdalen is a distinctly Leonardesque type. In the same room is the predella to this picture, representing *Christ and the Woman of Samaria*, *Christ driving the Money-Changers out of the Temple*, and *Christ's Entrance into Jerusalem* (No. 1238). Although catalogued under Botticini's name, this poor gradino, with its stiffly moving figures and mannered draperies, is obviously from an entirely different hand.

Raffaellino del Garbo, the son of Bartolommeo Capponi, was another eclectic painter, who was successively attracted by Botticelli, Filippino Lippi, Ghirlandaio, and Perugino, his best works being influenced by Filippino, under whose name they were, and in some instances are still, catalogued in several collections. His *Madonna and Child, with Saints* (No. 22, Third Tuscan Hall), painted in the year 1500, as may be seen from the inscription,

RAPHAEL DE CAPONIBVS ME PINSIT A.D. MCCCCC,

illustrates his passing from his more attractive earlier to his Peruginesque manner. On the left of the Virgin is St. Francis presenting a kneeling Donor, on the right St. Zanobius and the Donor's wife. At the foot of the Madonna's throne is a little picture of

the Crucifixion. This altarpiece was formerly in the Hospital of S. Maria Nuova.

There is still some doubt as to whether Raffaellino del Garbo actually did change his name about 1502 into Raffaello Carli, or Raphael de Krolis, which is the form of the signature of a *Madonna* in the Corsini Gallery, which Vasari affirms to be a work from his brush. The authorities of the Uffizi Gallery seem to favour the view that they are two different artists, since they catalogue a *Virgin in a Glory of Angels, with Four Saints* (No. 90, First Corridor), under the name of Raffaello Carli, whose span of life is set down as 1460–1515, whilst Raffaellino's is given as 1466–1524. This *Virgin in Glory* is certainly not by the painter of the signed and dated picture in the Second Tuscan Hall.

LEONARDO DA VINCI

We have seen that Verrocchio, of whose unquestionably extensive activity as a painter so little tangible evidence has come down to us, was the head of one of the most fruitful schools in Florentine art. His influence was as widespread as that of Masaccio in an earlier generation, and among those who actually worked in his bottega were such masters as Leonardo da Vinci, whose mind was probably the finest product of that great epoch known as the Italian Renaissance, Lorenzo di Credi, Perugino, and possibly Botticelli.

Leonardo da Vinci (1452–1519), the illegitimate son of Ser Piero, a notary of Vinci, near Florence, and of a peasant girl named Catarina, was endowed with the most perfect physical and intellectual gifts that were perhaps ever united in a single human being. Favoured with rare beauty of features, manly dignity, and physical strength, he also possessed a mind of such clearness and noble balance that he was able to outstrip his time in every branch of art and human knowledge. His investigations of natural phenomena led him to conclusions that forestalled many of the most significant discoveries of later ages. Unsurpassed as a painter and as a sculptor, he devoted himself with the same zest to the designing of buildings and fortifications, to the invention of instruments of war and flying machines, to the construction of canals and locks; by his research he advanced enormously the knowledge of anatomy, geometry, perspective, and the theories of art; chemistry, natural history, mechanical sciences—everything came within his scope. He excelled as a musician, poet, improvisatore, designer of pageants and gorgeous spectacles. But we are here mainly concerned with him as a painter, and in this capacity his all too rare works reveal a degree of perfection in which are summed up all the conquests of two centuries of Florentine art added to a hitherto unapproached knowledge of the effects of light—unapproached even by Pier dei Franceschi, a perfection of form that is " classic " in the true sense of the word, intellectual profundity, emotional significance, and outward beauty.

PLATE XVI

LEONARDO DA VINCI

(1452–1519)

FLORENTINE SCHOOL

No. 1252. THE ADORATION OF THE MAGI

In the centre of this unfinished picture, which is not carried beyond the underpainting in monochrome, is seated the youthful Virgin, supporting with both hands the Infant who stretches forth His left hand to seize the offering tendered by the kneeling king on the right. All the surrounding figures express in mien and attitude the awe and veneration which fill their soul. The king on the left has prostrated himself on the ground in Eastern fashion. The plate does not show the whole cartoon, of which the extreme ends have suffered.

Painted in monochrome on wood. 7 ft. 3 in. × 7 ft. 10½ in. (2·20 × 2·40).



With Leonardo, Florentine art, which had so far been essentially an art of linear design with superadded colour, enters into a new phase of pictorial observation, of modelling by means of light and shade. Leonardo's mature work is an immense forward step from that of his master and his precursors, whose terra-cotta and bronze figures are changed by him into flesh and blood and quivering life.

THE "ADORATION" CARTOON

Of this enormous advance in the art of painting Leonardo's only authentic work at the Uffizi, the *Adoration of the Magi* (No. 1252, Plate XVI., Hall of Leonardo), can scarcely be expected to give an indication, since it is not carried beyond the stage of a preliminary cartoon, an underpainting in monochrome—a cartoon, it is true, that in perfection of design, in the significant individual life and action of each figure, stands far above anything that had been created so far in Italian art. Numerous sketches for this picture, scattered over the museums and collections of Europe, testify to the thought given by the master to the general composition and to each individual figure of this marvellous cartoon, which, thanks to its unfinished state, has escaped the unwelcome attention of the restorer, and therefore presents Leonardo's unadulterated handiwork. Every gesture, every expression is considered with the utmost care, in itself and in its relation to the whole. Every touch is fraught with deep

significance. Never has this frequently depicted scene been realised with such emotional power, never has its true import been so completely realised. The wonderment, the veneration, the devout humility, expressed not only in the faces and action, but in the very hands of the Magi and of the surrounding crowd, are made the more telling by being contrasted with the unconsciousness of the Virgin of what is happening around her, in the supreme happiness of young motherhood.

"Let your figures have such movements to show sufficiently what each figure means," says Leonardo in his notebook. There could be no better practical demonstration of his advice than is afforded by this *Adoration*. There is on the extreme right of this picture the figure of a young knight who, being turned away from the centre of interest, and being in exactly the position occupied by Botticelli's portrait of himself on the *Adoration* (No. 1286), is, at Mr. Berenson's suggestion, supposed to represent Leonardo himself. Before this hypothesis can be accepted, it should be noted that, though the head is turned away, it does not look out of the picture, and cannot possibly have been painted with the help of a mirror, which rather speaks against this figure being an auto-portrait.

Leonardo entered Verrocchio's bottega at a very early age, but remained there after 1472, the year in which he was admitted into the guild of painters. The *Adoration* was commissioned from him by the monks of S. Donato at Scopeto in 1480, the

stipulated fee being three hundred florins or an equivalent share in a property in the Val d'Elsa. Leonardo, then as in his later years dissatisfied with anything but absolute perfection, apparently made such slow progress that in 1496 the commission was, as we have seen, transferred to Filippino Lippi, his own work remaining in its present unfinished condition.

THE "ANNUNCIATION"

Whilst still in Verrocchio's studio, Leonardo is supposed to have painted the *Annunciation* (No. 1288, Plate XVII., Hall of Leonardo). to which reference has already been made. To him, at any rate, it is officially attributed, although comparison with his now generally accepted little *Annunciation* at the Louvre—a work of his youth, but already marked by the characteristics that were to develop in his later style—should suffice to prove the extreme improbability of both pictures being painted by the same hand. The placid figures of the Virgin and the Angel in the Uffizi panel have nothing of the intense feeling of the Louvre picture. The heavy draperies, the treatment of the flowery lawn in the foreground, and, indeed, the type of Madonna, seem to point in the direction of Leonardo's fellow-student, Lorenzo di Credi (1459–1537). It is quite likely that Verrocchio himself, to whom this *Annunciation* is now attributed by several eminent authorities, had a share in the work which was probably painted under his

eyes, but the picture as a whole has far more kinship with some of Lorenzo's authenticated works than with Verrocchio's *Baptism*, which is the only picture of definitely established authenticity by that master. The decorative details of the Virgin's prayer-desk are certainly of Verrocchiesque character, and recall the ornamentation on the Medici sarcophagus at S. Lorenzo. The glaringly false perspective of the building behind the Madonna is scarcely compatible with the theory of Verrocchio's authorship.

LORENZO DI CREDI

Lorenzo di Credi, a son of the goldsmith Andrea di Credi, was Verrocchio's favourite pupil and assistant from the time he entered his bottega before he had grown to manhood until his master's death in 1488. That Lorenzo must have been a sculptor of no mean talent may be gathered from the fact that in Verrocchio's will he was recommended to the Doge of Venice for the completion of the Colleoni monument. But of this phase of Lorenzo di Credi's activity we are in complete ignorance, no existing work of sculpture being connected with his name. As a painter, he was chiefly remarkable for his extremely conscientious, often over-laboured technique, and for the enamel-like, smooth surface which he endeavoured to give to his panels; but in artistry he was immeasurably below his fellow-students Leonardo and Perugino, both of whom left their mark upon his style, and

Plate XVII

LEONARDO DA VINCI (?)

(1452–1519)

FLORENTINE SCHOOL

No. 1288. The Annunciation

Although officially ascribed to Leonardo da Vinci, this picture is now generally held to be the work of Andrea Verrocchio, or of one of his pupils—most probably Lorenzo di Credi. On the right, in front of her house, the Virgin is seated before a prayer desk of Verrocchiesque design. Her right hand is resting on the book, her left raised in a gesture of surprise at the approach of the angel, who, holding the symbolical lilies and raising his right arm, kneels at some little distance to the left on the flower-sprinkled lawn. Further back, beyond a stone balustrade, is seen a vaporous landscape with cypress and pine-trees boldly silhouetted against the light sky.

Painted on wood. 3 ft. 3 in. × 7 ft. 2 in. (0·99 × 2·18).



below his master Verrocchio, whose features he is believed to have recorded in the completely and heavily repainted *Portrait of Verrocchio* (No. 1163). His landscape backgrounds as well as his figures have generally a cast-iron hardness of outline; his colour is, more often than not, unpleasantly crude, which defect may, it is true, be partly due to his extremely smooth finish and to his very careful selection of permanent pigments, upon which time has had no mellowing effect. Vasari relates that he would not allow any dust to be raised in his studio for fear of losing the purity of his paints. Wherever he challenges comparison with his great contemporaries he will be found unsatisfactory, even if he commands respect for sound craftsmanship and perfection of form. Compare his perfectly proportioned and thoroughly well modelled *Venus* (No. 3452, Hall of Leonardo) with Botticelli's *Venus*! It is just the difference between unimaginative prose and the purest poetry—a well-shaped nude model and a dreamer's vision of the Goddess of Love.

Something of the same character is to be detected in his Eve in the grisaille predella to his *Annunciation* (No. 1160, Hall of Michelangelo). The three subjects of the predella represent the *Creation of Eve*, the *Original Sin*, and the *Expulsion from Paradise*. This *Annunciation* shows Lorenzo di Credi's devotional art at its uninteresting best, at which it is unable to arouse any deep emotion.

The majority of Lorenzo di Credi's pictures at the Uffizi are

to be found in the First Tuscan Hall. Here are the four panels: *Noli Me Tangere* (No. 1311), *Christ and the Woman of Samaria* (No. 1313), the *Annunciation* (No. 1314), and *The Virgin and St. John* (No. 1668), which originally surrounded a Crucifix in the Church of S. Giorgio, and were purchased for the Gallery in 1818. They have, together with the painter's characteristic high finish, the chief faults of his later works: their insipidness, hardness, and affectation. Two portraits, the one (No. 3461) believed to represent the artist himself, the other (No. 34) a *Portrait of a Young Man*, are catalogued under Lorenzo di Credi's name; but modern criticism is inclined to dispute his authorship of the alleged auto-portrait, which would appear to be rather of Umbrian than of Florentine origin, and which, though superficially attractive, reveals on closer examination certain weaknesses of drawing—especially in the formation of the nose and in the outline of the right cheek, of which Lorenzo, with all his faults, would scarcely have been guilty. The washed-out landscape background, too, which has suffered considerably, is unlike anything that is to be found in this artist's authentic pictures. More masterly and firm in drawing is the other anonymous portrait. The emphatic, yet sensitive, outlining of the features recalls certain portraits by Botticelli and his school, notably the full-face *Portrait of a Young Man* at the National Gallery.

To Lorenzo di Credi is also attributed the supposed *Portrait of*

Verrocchio (No. 1163, Hall of the Painters), although the identity of the artist is as doubtful as that of the sitter. Vasari had it engraved as a portrait of Verrocchio in the second edition of his *Lives of the Painters.* Yet this beautiful little picture passed for some time as a Portrait of Martin Luther by Holbein!

In the tondo of the *Virgin adoring the Infant Saviour* (No. 24, Third Tuscan Hall), from S. Maria Nuova, Lorenzo di Credi's palette is to be recognised in all its crudeness. In the much retouched *Virgin and Child, with St. John and Two Angels* (No. 1528), in the same room, the typical landscape background and the puffy, over-sized forms of the Infant are in the manner of his later work, but the Virgin's head recalls Filippino's type. It is a school picture, as are also the awkwardly designed tondo of *The Virgin in Adoration, with SS. Joseph and John* (No. 1287), and another inferior rendering of the same subject (No. 85), both in the First Corridor.

LEONARDO'S FOLLOWERS IN MILAN

Although, as was inevitable, Leonardo da Vinci's genius profoundly impressed all his contemporaries in Florence, the real circle of his direct influence was in Milan, whither he proceeded in 1482 or 1483 to enter the service of Lodovico Sforza ("Il Moro"), and where he remained until 1499. Since Giottesque days Milan

had been a great centre of artistic activity, without being able to produce any men of great talent. Artists flocked hither from all parts of Italy. The Giottesques were followed by Vincenzo Foppa, who, a native of Brescia and pupil of Squarcione at Padua, became the real founder of the Milanese school. His chief pupil was Ambrogio Borgognone. From Florence came Bramante, who, together with Foppa, helped to form the style of Bramantino. But none of these masters, whose chief quality was a very distinguished sense of colour and harmonies of deep tone, which remained to the end the characteristic of Milanese painting, are represented at the Uffizi.

When Leonardo had settled in Milan he founded a real school, or academy, in which were trained such painters as Boltraffio, Marco d' Oggiono, Salaino, Cesare da Sesto, Melzi, Bernardino de' Conti, and Ambrogio de Predis, whilst its influence extended over Andrea Solario, Bernardino Luini, and, as we have already seen, Sodoma. Like all "academies" which are dominated by the genius, and encourage the imitation, of a great master, Leonardo's school carried in it the germ of decay, since decay in art invariably sets in with stagnation, with the rigid imposition of a formula. Leonardo's pupils generally contented themselves with the repetition *ad nauseam* of his types and designs, which in enfeebled versions lost their erstwhile significance and degenerated into mere prettiness. Only in portraiture, where these painters came into closer touch with reality, they rose above their own level to formidable

achievement. An excellent example of this kind is the *Portrait of a Man* (No. 444, Italian Room) by Bernardino de' Conti (fl. 1490–1522), which is as remarkable for the harmony of the pale profile face set against a background of sonorous depth as for the delineation of character in the strong features, which bear a marked resemblance to the type prevailing among the members of the Sforza family. The *Portrait of a Man* (No. 30 *bis*), which is tentatively attributed to Ambrogio de Predis (1455 ?–1506 ?), has the glowing warmth of Milanese colour, but the profile is drawn with an unbending stiffness, which alone suffices to discredit the attribution of this mediocre production.

The *Narcissus* (No. 3417) by Giovanni Antonio Boltraffio (1467–1516), which is absurdly catalogued as a *Portrait of a Young Man*, is a perfectly authentic and very charming replica of the precious little picture which has lately come into the National Gallery with the rest of the treasures constituting the Salting Bequest. The London version shows more of the beautiful landscape background. Again one cannot but be struck by the mellow warmth of the typically Milanese colour-harmony. The general practice of the Leonardo school is exemplified by the *Virgin, the Infant Saviour, and St. Anne* (No. 211, Hall of Baroccio), which is merely a reduced copy of the famous picture in the Louvre, in the painting of which Leonardo was probably assisted by Salaino.

BERNARDINO LUINI

If Bernardino Luini (1475 ?–1533) did not entirely lose his individuality in the imitation of Leonardo, it was presumably because he was a fully fledged artist—an artist of no mean importance, as is proved by the delightful, serene frescoes he painted at an early age in the Villa Pelucca, near Monza (now mostly in the Brera Gallery, Milan)—before Leonardo had cast his spell over him. Born at Luini, on the Lago Maggiore, he is said to have received his first training from Stefano Scotto, a painter unknown to fame ; and he probably continued his studies under Borgognone. A painter of much charm and tenderness, but without the strength of a great personality, he was unable to resist the current of his time, which attracted all Milanese painters to Leonardo. He imitated the greater master's style and types ; but at the same time it is difficult to understand how his best works in that later manner could for so long a time have been mistaken for Leonardo's handiwork, since he had never completely merged his artistic identity in the great Florentine's.

The *Salome and the Head of St. John the Baptist* (No. 1135, Tribuna), one of Luini's finest paintings, passed under Leonardo's name for many years after its discovery in the storerooms of the Pitti Palace in 1793. Yet, in spite of the Leonardesque type of the daughter of Herodias, it is one of the most unmistakable of all

Luini's pictures. His gentleness and lack of dramatic instinct appear as much in the unconcerned, mildly happy expression of Salome, who turns away from the truncated head, not in horror, or triumph, but with absolute indifference, and in the peaceful, regular-featured head of the Baptist, that shows scarcely a trace of suffering or death, as in the fierce ferocity of the executioner, which by its very exaggeration suggests an artist to whose disposition this mood of violence is alien. With all his brutality of mien, this executioner's hand and arm have an almost feminine roundness and softness of shape, exceeded only by Salome's own plump hand. The same subject was treated by Luini in several other pictures, though the Louvre, the Brera, and the Vienna versions differ from the one in the Uffizi in many essential respects and do not rival it in excellence.

Bernardino Luini transmitted to his son, Aurelio Luini (1530–1590 ?), his Leonardesque manner, without his individual traits. Aurelio's *Virgin with the Infant Christ, St. Margaret, and St. Mary Magdalen* (No. 204, Hall of Baroccio), may serve to illustrate the passing away of the school of Milan in the lifeless imitation of Leonardo more than half a century after the great master himself had finally left Lombardy.

Catalogued as " Tuscan School, XVth Century," there is in the Tribuna a *Holy Family* (No. 1110), which appears to be of Milanese rather than Florentine origin. In the general colour harmony, in the type of the Virgin, and above all in the landscape back-

ground, it suggests the hand of one of the painters of Leonardo's circle in Milan.

PIERO DI COSIMO

From this short digression, which has taken us to the North of Italy, we must now return to Florence, where attention is claimed by an important group of artists who issued from the workshop of Cosimo Rosselli. First of these, in order of date, is Pietro di Lorenzo, better known as Piero di Cosimo (1462–1521), who, according to Vasari, was Cosimo Rosselli's chief assistant until that master's death in 1507. It is not, however, Rosselli's influence that predominates in the work of this fascinating and highly individual artist, who, at least in his mythological works, embodies the romantic side of the Renaissance spirit. Technically he learnt much from his own pupils, Fra Bartolommeo and Andrea del Sarto, from Lorenzo di Credi, and especially from Leonardo; but the types created by him — wayward, faunish, unbeautiful and yet attractive, clumsy and yet graceful—are as personal as the character of his exquisite landscapes with their lovingly studied flowers and animals. He reflects in the art of painting the romantic spirit that informs the poetry of Poliziano. Close acquaintance with his pictures makes it hard to believe Vasari's story of Piero's morose, gloomy disposition and secluded life. No doubt, like Botticelli, he was carried away for a time by Savonarola's fanatical

preaching and joined the band of the *piagnoni*, but this can only have been a passing phase of his life.

Even where Piero di Cosimo attempts the expression of ecstatic religious fervour, as in the *Immaculate Conception* (No. 81, Second Tuscan Hall), he is essentially worldly. The Virgin, conceived in the spirit of Fra Bartolommeo, but short of stature and with the coarse hands which are thoroughly typical of Piero, stands on a pedestal in the centre of the composition, and looks ecstatically, but with just a faint suggestion of a smile, up to the descending Dove. Of the four male saints, grouped in pairs to the left and right of the Madonna, SS. John the Evangelist and Peter at each end look out of the picture and evince no interest whatever in the proceedings; whilst St. Philip's expression, fixed hungrily upon the Holy Virgin, is the very reverse of spiritual. St. Antonino is the only one among the four stumpy, coarse-limbed saints who by attitude and facial expression enters into the spirit of the scene. The two kneeling female saints, SS. Catherine and Margaret, comely of feature, express again worldliness rather than spirituality. The glimpse upon the happy valley in the background between two steep cliffs has all the charm of Piero's landscapes. The picture is painted in an impasto of very smooth surface, with sharply contrasted patches of local colour, without that softening of outline and fusion of tone which are to be noted in his later works, and which he may have derived from his pupil, Andrea del Sarto. His preference for a hot, red tonality is very pronounced in this *Im-*

maculate Conception, the colour scheme of which runs the whole gamut of reds, from vermilion to claret and brown. The picture was commissioned for the Tedaldi Chapel of the SS. Annunziata, was bought by Cardinal Leopoldo de' Medici, and brought to the Uffizi in 1804.

THE "PERSEUS AND ANDROMEDA" SERIES

Piero di Cosimo's romanticism and quaintness of invention, as well as his later technical manner of blurring the outlines and avoiding clearly contrasted passages of local colour, may be studied in the three panels illustrating the story of Perseus and Andromeda, which were painted for the decoration of a room in the house of Francesco del Pugliese, and are now placed in the First Corridor. In the first of the series, the *Liberation of Andromeda* (No. 83), Andromeda is seen on the left, vainly struggling to loosen the knot which ties her to a tree-trunk, a victim to the truly terrible monster that moves towards her through the water in the centre of the composition. A group of men and women turn in shuddering horror from her impending doom. But Perseus who, on the right, is seen with winged feet flying through the air, has in the centre already alighted on the back of the tusked, fungus-eared monster, and has raised his sword with swinging movement to deliver the deadly blow. On the right, Perseus, surrounded by a joyous crowd and accompanied

Plate XVIII

PIERO DI COSIMO

(1462–1521)

FLORENTINE SCHOOL

No. 1312. The Liberation of Andromeda

The sequence of this narrative picture should be followed from the right hand side top corner through the centre to the left, and back to the right hand side bottom corner. First, Perseus is seen flying through the air towards the monster, the huge bulk of which almost fills the bay. In the centre the hero has landed on the back of the dragon and has raised his sword for the death-dealing blow. On the left Andromeda, tied to a tree-trunk, is vainly struggling to loosen her bonds. In the foreground on the left a group of men and women are turning away and screening their eyes from the dreaded sight. On the right, Perseus, welcomed by a joyous crowd and followed by musicians, carries off his rescued bride.

Painted in oil on wood. 2 ft. 3 in. × 3 ft. 11½ in. (0·69 × 1·20).



by musicians, carries off his rescued and happy bride. Here, as in the succeeding panels, Piero still follows the primitive device of relating the consecutive stages of his story within the frame of a single picture.

Next follows the *Sacrifice to Jupiter for the Deliverance of Andromeda* (No. 82). On the left, Andromeda is seen walking hand in hand with Perseus, and attended by her father, the King of Æthiopia, and a rejoicing crowd armed with trumpets and olive-branches. In the centre, Perseus and Andromeda kneel near the altar; and on the right the procession moves over the crest of a hill. In the *Marriage of Perseus disturbed by Phineus* (No. 84), Phineus, Andromeda's first betrothed, is seen plotting with his friends to dispose of Perseus; in the centre, the violent interruption of the wedding feast; and on the right, Perseus turning his assailants to stone by exposing to their view the Gorgon's head. Throughout, the figures have that strange, wayward charm of Piero's art, which is enhanced rather than diminished by their clumsiness. The landscape setting is treated with an attention to minute detail which testifies to the artist's close observation and love of Nature.

The Liberation of Andromeda is repeated with slight modifications in the panel (No. 1312, Plate XVIII., First Tuscan Hall) which Piero di Cosimo painted, as is recorded by Vasari, for Filippo Strozzi the elder, and which was given by Messer Giovanni Battista di Lorenzo Strozzi to Sforza Almeni, first chamberlain to the Duke Cosimo.

The picture is better preserved than the other series, but a little harsher in colour. The delicious landscape shows distinctly Leonardesque traits, which is particularly interesting in view of the not very credible statement made in an inventory of the year 1589, that the picture was designed by Leonardo da Vinci, the colour only being added by Piero di Cosimo. Piero's name is also attached to a *Portrait of a Man* (No. 3413) in the same room, which is, however, hung at such a height that it is impossible to examine it closely.

FRA BARTOLOMMEO

A pupil of Cosimo Rosselli and Piero di Cosimo, in whose workshop he met and became attached in lifelong friendship to Mariotto Albertinelli, Baccio della Porta, better known as Fra Bartolommeo (1472–1517), was one of those great masters of the flower-time of the Florentine Renaissance, whose art is so complex in its derivation from all that was best in the painting of earlier days and of their own time and in its own influence upon other contemporaries, that it becomes exceedingly difficult clearly to trace its evolution. The earliest activity of Fra Bartolommeo is almost merged in that of his first masters. He subsequently, and successively, acquired much of Leonardo's science of colour and composition, Perugino's gentle sweetness, and Michelangelo's grandeur. He also, whilst helping to liberate Raphael from his early Peruginesque

manner, unquestionably learnt much in turn from the younger master.

Needless to say, his art went through various phases, in which, broadly speaking, the Leonardesque traits predominate during the earlier and distinctly more attractive period, before and immediately after the temporary break in his activity from 1500, when he entered the Dominican Order at S. Marco, to about 1505, when he resumed work for the material benefit of his Order; whilst the influence of Michelangelo—an influence disastrous for an artist of essentially gentle disposition—prevails and casts a gloom of heaviness and pompousness over the work of his last years. Fra Bartolommeo was an ardent follower of Savonarola and one of the defenders of the Monastery of S. Marco in the stormy days of 1498. He too was one of the first to sacrifice whatever profane drawings and pictures he may have possessed to the consuming flames of the great bonfire lit by Savonarola's order for the "burning of the vanities." The tragic end of Savonarola was probably the chief reason that made him renounce the world and, for the time being, his art. But some time before 1507 he took up once more his brush, and from 1509 to 1512 he worked in partnership with his friend and fellow-student, Mariotto Albertinelli.

It is not often that an artist's gifts range from the miniature-like exquisiteness of the shutters for a triptych of a small Madonna relief by Donatello, on which he depicted, soon after the resump-

tion of his activity, for Piero del Pugliese, the *Nativity* and the *Circumcision* outside, and the *Annunciation* within (No. 1161, First Tuscan Hall), to the monumental grandeur of the now unfortunately completely ruined fresco of the *Last Judgment* (No. 71, Third Tuscan Hall), which he executed in collaboration with Albertinelli for the Chapel in the Cemetery of S. Maria Nuova. The landscape of the gem-like little *Nativity* has all the blithe brightness and meticulous precision of the backgrounds in the pictures of the best Flemish primitives.

The large fresco for S. Maria Nuova was commissioned from Fra Bartolommeo by Gerozzo Dini, the Governor of the Hospital, in 1499, and was apparently carried near completion, when the artist retired to S. Marco, the finishing of the work being thereupon entrusted to Albertinelli. Crowe and Cavalcaselle describe it as "the masterpiece of a man who almost succeeds in combining all the excellence of his predecessors and contemporaries"; but in its present condition it has suffered so much from scaling, rubbing, and discoloration, that nothing remains but a suggestion of the truly magnificent design. The portraits of the Donor and his wife, of Fra Angelico, Bugiardini, and Albertinelli himself, which were, according to Vasari, introduced by Mariotto, have become entirely unrecognisable. Above this ruined masterpiece has been hung a cartoon by Raffaello Buonaiuti (No. 71 *bis*), in which that artist has attempted, not without skill, to reconstruct the original design. Close by is an anonymous Florentine *St. Sebastian* (No. 25), which

is a reduced copy of a picture painted by Fra Bartolommeo for S. Maria Maggiore, and now in Southern France.

In 1510, Fra Bartolommeo, having received from Piero Soderini a commission for a large picture for the Council Hall in the Palazzo Vecchio, began the great *Holy Family, with the Trinity and Saints* (No. 1265, Second Tuscan Hall), which, for some unknown reason, was never carried beyond the preliminary stage of underpainting in grisaille, in which it is now to be seen. The Virgin, enthroned in the centre, is watching the play of the Infant Saviour and St. John, whilst St. Anne, behind her, is ecstatically looking up at the Trinity in a glory of music-making angels. At both sides of the throne are the ten patron saints of Florence, the second one on the left being an auto-portrait of the artist. The whole design is sketched in with a mastery second only to that of Michelangelo, and composed with the rarest sense of rhythm and balance.

Although the *Prophet Isaiah* (No. 1126) and the *Prophet Job* (No. 1130) have been placed in the *salon d'honneur*, known as the "Tribuna," they can only be counted as depressingly dull, heavy, mediocre productions, illustrating the baneful influence upon Fra Bartolommeo of Michelangelo, whose Sistine ceiling he must have seen on the occasion of his visit to Rome. These two Prophets are part of an altarpiece, *Christ and the Evangelists*, now at the Pitti Palace, which was commissioned towards the end of the painter's career by Salvatore Billi, a Florentine merchant, for

the Church of the SS. Annunciata, and purchased in 1666 by Cardinal Carlo de' Medici for his collection. They are, as far as one can judge in their present high position, in a very poor state of preservation. *God the Father in Glory* (No. 1152, First Tuscan Hall) is a small sketchy, unfinished panel of, to say the least, doubtful authenticity; whilst the unfinished *Madonna and Child* (No. 1235) in the same room is merely a school copy after one of Raphael's designs. Both are officially attributed to Fra Bartolommeo.

MARIOTTO ALBERTINELLI

We have already spoken of Mariotto Albertinelli (1474–1515) as the fellow-student, collaborator, and partner of Baccio della Porta, who, being the stronger individuality of the two, imposed his own style so completely upon the art of his friend that to this day considerable confusion rules in the attribution of certain pictures which by some are held to be from the brush of the one, by others of the other, master. No such doubt, however, besets the highly important and deservedly famous *Visitation* (No. 1259, Plate XIX., Second Tuscan Hall), commissioned from Mariotto in 1503 by the Congregation of the Priests of S. Martino and S. Elisabetta. Of the rare beauty—formal as well as spiritual—of Albertinelli's masterpiece there can be no manner of doubt. Intensity of feeling could not well be carried farther without failing in its emotional purpose by

PLATE XIX

MARIOTTO ALBERTINELLI

(1474-1515)

FLORENTINE SCHOOL

No. 1259. THE VISITATION

On the lawn in front of an elegant Renaissance colonnade with richly carved square columns, and moving towards each other by a common impulse, are the figures of the Virgin Mary and St Elizabeth, their right hands joined, their faces so close together that the Madonna's head throws a shadow over the forehead, eye and nose of St Elizabeth, who with a gesture of infinite tenderness touches with her left hand the right arm of the Virgin. Through the arch, behind the two figures, is seen a slightly clouded blue sky of limpid clearness. In the centre of the grotesques on the pilasters is the date ANNO MDIII.

Painted on wood. 7 ft. 7 in. × 4 ft. 10 in. (2·31 × 1·47).



melodramatic exaggeration. And rarely in the whole history of art will be found two figures so closely linked together by emotional significance. The composition is of severe simplicity, the strict symmetry of the lofty Renaissance colonnade in the background, through which is seen an expanse of limpid, clear sky, being counteracted by the slight asymmetry of the pyramid formed by the two women, St. Elizabeth bending towards the Virgin in her impulsive forward movement, so that the apex of the pyramid is thrown out of the centre of the arch, and that the head of the Virgin throws a deep shadow over the forehead, eye, and nose of St. Elizabeth. On the tablets in the centre of the rich relief decoration on the two pilasters is inscribed the date ANNO MDIII. On the predella are three carefully executed scenes representing the *Annunciation*, the *Nativity*, and the *Circumcision*.

THE ROMAGNOLE SCHOOL

WE must now again interrupt the sequence of Florentine art, as illustrated at the Uffizi Gallery, in order to consider the work of the Umbrian school and, to begin with, of the group of Southern Tuscan painters known as the Romagnole school, which is generally regarded as a branch of the Umbrian school. This Romagnole school springs from the personality of Pier dei Franceschi, whose most eminent pupils were Melozzo da Forlì and Luca Signorelli.

MELOZZO DA FORLÌ

Melozzo da Forlì (1438–1494), so called from his native town, Forlì, in the Romagna, derived the elements of his style, and particularly his mastery of movement and of the science of perspective, from Pier dei Franceschi. That his supremacy in this science was acknowledged by his contemporaries is witnessed by the reference made to him by his friend Giovanni Santi, Raphael's father, in his *Rhymed Chronicle*: "Melozzo à me si caro che in prospettiva ha steso tanto il passo" (Melozzo, to me so dear, who has carried perspective so much farther). Melozzo, no doubt, met Santi at the court of Urbino, where he also encountered the Flemish

PLATE XX

MELOZZO DA FORLÌ

(1438-1494)

ROMAGNOLE SCHOOL

No. 1563. THE ANGEL OF THE ANNUNCIATION

This painting, on the reverse of which is the half figure of a saint, is one of a pair of organ doors, the companion showing the Virgin of the Annunciation, towards whom the Angel is moving with an impetuous forward rush, expressed as much in the flutter of the strangely twisted draperies, as in the action of the body. The Angel raises his right hand as he delivers his message, whilst with his left he is loosely holding a branch of white lilies.

Painted in tempera on wood. 3 ft. 9 in. × 2 ft. (1·14 × 0·60).



master, Justus of Ghent. The two worked together on, or rather divided the commission for, a series of imaginary portraits of poets and philosophers, each one absorbing sufficiently of the other's manner that to this day there is considerable doubt as to the authorship of some of these portraits.

Melozzo's authentic works are rare. The Uffizi Gallery is lucky in having been able to acquire, a few years ago, two organ doors upon which he depicted, in front, the *Angel Gabriel* (No. 1563, Plate XX.) and the *Virgin of the Annunciation* (No. 1564), whilst the reverse shows the lower half of the figures of a *Saint* (St. Benedict or St. Prosdocimo) and an *Evangelist* (St. John or St. Luke). The impetuous forward movement of Gabriel, with fluttering draperies clinging to and showing the form of his legs, is contrasted with the statuesque immobility, emphasised by the perpendicular lines of column and wall, of the kneeling but rigidly erect Virgin. It is as if the artist had desired to lay stress upon the difference between vital energy and submissive passiveness. The *Angel* has undergone considerable restoration, but the two pictures show Melozzo's high achievement as a colourist.

The reputation of Melozzo's able and prolific but very unequal pupil, Marco Palmezzano (1456 ?–1538), has suffered considerably from the fact that in the years succeeding Melozzo's death, and before his art deteriorated under the influence of Rondinelli, he was wont to sign his best works—

MARCHUS DE MELOTIUS, or MARCHUS MELOZII,

which led to their being ascribed to the greater master. The *Crucifixion* (No. 1095, Italian Room), with the Virgin and SS. Martha, Mary Magdalen, and John, belongs to a later period, and bears the signature

MARCHUS PALMIZANUS FORLIVENSIS FACIEBAT.

It was originally in the Church of Monte Oliveto, near Florence.

LUCA SIGNORELLI

Luca Signorelli (1441–1523), a distant kinsman of Vasari, was born in the hill-town of Cortona, where he was to end his days laden with honours and in the enjoyment of considerable wealth gained by his labour. He probably received his earliest training at Perugia, perhaps from Fiorenzo di Lorenzo, and passed afterwards into the studio of Pier dei Franceschi, to whom he owed his sound knowledge of human anatomy. Signorelli, who was one of the greatest fresco-painters of his day, did not excel as a colourist, his palette being too frequently dominated by dull greens and reddish brown, nor is it possible often to find in his pictures beauty in the conventional sense. On the other hand, none of his precursors and contemporaries of the same generation, not even Antonio Pollaiuolo, could equal him as regards vitality of movement in the rendering

of the nude. He seemed literally to revel in complicated actions of the human body and in the difficulties of foreshortening. The mechanism of the human body had no secrets for him. He carried the expression of the more violent emotions through physical actions to its farthest limits.

A true child of the Renaissance and the real discoverer of the true significance of the nude, he seemed pre-eminently destined to devote himself to the illustration of classic myths, which would have given him the widest scope for the exercise of his skill. Yet, strangely enough, the *School of Pan*, at the Berlin Gallery, is the only known picture of this kind from his brush, although his magnificent series of frescoes at Orvieto Cathedral afforded him a splendid opportunity for depicting the nude in every conceivable stage of violent activity. Michelangelo, who went beyond Signorelli, not indeed in knowledge of the human form, but in investing it with the classic beauty of Greek sculpture, was undoubtedly strongly influenced by the older master's *Last Judgment* at Orvieto.

Signorelli's great qualities are best illustrated at the Uffizi Gallery by the predella on which are depicted, in three compartments divided by painted pilasters, the *Annunciation*, the *Nativity*, and the *Adoration of the Magi* (No. 1298, Hall of Michelangelo). In the compass of a predella-piece he has achieved a monumental effect, and proved himself, as usual, the supreme master of movement, in the forward rush of the Angel of the Annun-

ciation on the left as well as in the elasticity of the proud, swaggering youths of the Adoration on the right. In colour, too, this predella, which comes from the Church of S. Lucia, Montepulciano, is far more pleasing than many of his more carefully finished altarpieces. Unfortunately, the panel for which it formed the gradino is not known.

Several other works by Signorelli are to be found in the same room. The *Allegory* (No. 3418), which parades under his name, is, it is true, only a school picture, and not a good one at that; whilst in the *Crucifixion, with Six Saints* (No. 1547), which is catalogued as the joint production of Signorelli and Perugino, his share, if any there be, is quite inconsiderable, and probably confined to the figure of the Magdalen. On the other hand, the tondo of the *Holy Family* (No. 1291, Plate XXI.) is an undisputed and important work from his brush. It is a strange fact that Signorelli, who had attained to complete mastery of the nude human form, rarely avoided an effect of heaviness and clumsiness in the draped figure. In this *Holy Family* will be found the characteristically simplified, heavy, and stiff folds of his sack-like garments. Moreover, the problem of composing a group in the round is by no means solved in a satisfactory fashion. Both the Virgin and St. Joseph are squeezed into the circle in a distinctly uncomfortable fashion; and one need scarcely invite comparison with Botticelli's wonderfully rhythmic circular designs to demonstrate the awkwardness of Signorelli's arrangement. Yet the picture has a noble, massive grandeur,

Plate XXI

LUCA SIGNORELLI

(1441-1523)

ROMAGNOLE SCHOOL

No. 1291. The Holy Family

A circular composition, somewhat cramped in design and raw in colour. On the left, seated on the ground, is the Virgin, who, far from taking any notice of the Child by her side, is completely absorbed in the contents of the book in her lap. Another open book lies on the ground at her feet. On the right, a little further back, kneels St Joseph with arms folded, his gaze concentrated upon the Child who stands erect, with His left hand raised as if in surprise, between His two parents. Landscape background.

Painted in mixed medium on wood. 4 ft. 4 in. diameter (1·32).



which fully atones for its faults, to which must also be added a certain rawness of hot colour. This tondo is the picture referred to by Vasari as "a round picture of Our Lady, which is in the audience-chamber of the Captains of the Parte Guelfa, and is exceedingly beautiful."

Signorelli's failings as a colourist are much in evidence in the interesting *Virgin and Child* (No. 74, Plate XXII.), with four adventitiously introduced, but superbly designed, nude figures of youths and a grazing horse in the background. It is a circular composition inserted in a rectangular design which is painted in grisaille in imitation of an architectural decoration in relief. But so little does the colouring of the Madonna tondo enter into the original conception that it has almost the appearance of an afterthought. The Madonna, of Signorelli's usual round-headed type, has the Umbrian, Peruginesque droop of the head, and is not altogether impeccable as regards draughtsmanship. The small nude figures—especially the one leaning on a staff, with his back turned to the spectator—are of immense value in enhancing the sense of depth and space.

Small figures, though not nude, had first been introduced in a similar way and for the same purpose by Filippo Lippi in his circular Madonna, at the Pitti Palace, and afterwards did the same service, as we shall see, to Michelangelo, who must have been well acquainted with Signorelli's picture when he painted his famous *Holy Family* (No. 1139). Above the circular

composition is painted in monochrome a bust of St. John the Baptist in a shell, between two seated Prophets, each in a hollowed round. Vasari asserts that this picture was presented by the artist, soon after he came to Florence, to Lorenzo the Magnificent. The biographer himself saw it in Grand Duke Cosimo's villa at Castello. It has been at the Uffizi since 1779.

A pupil of Signorelli, as whose assistant he worked for twenty years, the Urbinate Girolamo Genga (1476–1551) was an artist of such eclectic taste and adaptable skill that his works have been frequently ascribed to the better known masters, who left upon him the impress of their style. Apart from Signorelli's teaching, he was strongly influenced by Perugino, Sodoma, and Raphael, and should therefore be mentioned among the painters of the Umbrian, and not of the Romagnole, school, but for the fact that his *Martyrdom of St. Sebastian* (No. 1205, First Tuscan Hall) is clearly painted under Signorelli's influence. The teaching of his master is suggested in the splendidly varied action of the archers around the raised tree to which the somewhat lackadaisical martyr is bound.

Plate XXII

LUCA SIGNORELLI

(1441-1523)

ROMAGNOLE SCHOOL

No. 74. The Virgin and Child

A circular composition inserted in a rectangular design in grisaille in imitation of sculptured relief. In the foreground the Virgin is seated in a meadow, supporting with both hands the lively Child standing by her side. Her body is turned to the right, her face to the left, her gaze directed towards the Infant. The background is formed by a landscape with ruins, a white horse grazing in a meadow, and four nude shepherds of superb anatomy. The grisaille decoration of the border comprises a bust of St John the Baptist in a shell above a tablet with the inscription ECCE AGNVS DEI, two medallions with seated prophets, and two cherubs' heads.

Painted in mixed medium on wood. 5 ft. $6\frac{1}{2}$ in. × 3 ft. $9\frac{1}{2}$ in. (1·69 × 1·15).



THE UMBRIAN SCHOOL

FOR the study of the rise and development of the Umbrian school, the Uffizi Gallery affords but meagre material. Leaving aside the half-mythical Oderigi of Gubbio, who is mentioned by Dante in the *Purgatorio*, and his scarcely less obscure pupil Guido Palmerucci, there is not a single example of the indigenous primitive schools that flourished during the fourteenth century at Gubbio and at Fabriano, and of which Ottaviano Nelli and Allegretto Nuzi respectively were the chief masters. Allegretto Nuzi's pupil, Gentile da Fabriano, whose blithe and sumptuous art marks the highest development and the end of this school, has already been referred to in a previous chapter.

To the middle of the fifteenth century belongs Niccolò Alunno, the head of an important school at Foligno, which again is wholly unrepresented at the Uffizi. Nor are there any pictures illustrating the early stages of the most important current of Umbrian art—the school that arose in Perugia stimulated by Sienese and Florentine influences, and notably by the coming of Fra Angelico and his pupil, Benozzo Gozzoli. Among the first Perugians who were affected by Benozzo was Benedetto Bonfigli, who was probably the master of Fiorenzo di Lorenzo (1440 ?–1522 ?), a rare artist, in

whose authentic works is to be found that sense of space and atmosphere—the tender, limpid, soft atmosphere of Umbria—and the intensity of sentiment that are so typical of Umbrian art. Umbria is the only region that could have engendered that tenderly emotional religious spirit which in a vague way one associates with Perugian art, just as no other region on earth could have produced the character of a St. Francis. And thus, however strongly the Florentines may have left their impress on the local painters with whom they came in touch, Umbrian painting always retained its spaciousness, gentle sentiment, and at times cloying sweetness.

FIORENZO DI LORENZO

Vasari is unaccountably and mysteriously silent about Fiorenzo di Lorenzo, the master of Perugino and Pinturicchio. He never once mentions his name, although it was probably Fiorenzo who is referred to as the Perugian painter, "not particularly distinguished in his calling," with whom young Perugino was placed as a shop-drudge. If so, the criticism is unjust, because the only two works which can be definitely proved to be from Fiorenzo di Lorenzo's brush are the works of a master of quite unusual distinction. Both these pictures are in the Perugia Gallery, surrounded by a large number of paintings, some of which show a certain kinship of style, whilst others—especially the famous *Miracles of S. Bernardino*

—are unmistakably painted by an altogether different artist, but all of which are given to Fiorenzo, who thus, without a basis of tangible fact, assumes a protean shape. To reconcile the contradictions he has been made the pupil, successively, of every great master of whom fifteenth-century Italy could boast, including, besides the leading Florentines, even Squarcione and Mantegna! For the present all questions concerning the master remain debatable ground, but it is quite certain that the triptych of the *Virgin and Child, with SS. Peter and Paul* (No. 1558, Hall of the Maps of Tuscany), which is catalogued as "Perugian School (Fiorenzo di Lorenzo)," is not from his brush. It is an unimportant second-rate school production.

Linked with Bonfigli and Fiorenzo di Lorenzo is Bartolommeo Caporali (active about 1472–1499), the painter of the typically Umbrian and tender *Madonna and Child, with Four Angels* (No. 1544, Hall of Lorenzo Monaco), which was bought for the Gallery in 1904 for £280.

Fiorenzo di Lorenzo's greatest pupils were Pietro Vannucci, better known to fame as Perugino (1446–1523), and Pinturicchio, whose real name was Bernardino di Betto, and who need not here detain us, since the only picture at the Uffizi with which his name is remotely connected is an inferior school picture of the *Virgin and Child, with SS. Joseph and Blasius* (No. 1150, First Tuscan Hall). Perugino, on the other hand, is represented by several works of considerable importance.

PERUGINO

Perugino was born in the little town of Città della Pieve, but was sent at an early age to Perugia, where he studied under Fiorenzo di Lorenzo, before proceeding to Florence about 1470, where he was influenced by Signorelli, and in a minor degree by Verrocchio, without ever losing his essentially Umbrian style, his unrivalled mastery of "space-composition," of giving depth and atmosphere to the peaceful, sunny, serene landscapes that seem to enter into the mood of his Madonnas and saints, with their ecstatically upturned faces and languid grace of pose. At his best one of the greatest masters of his age, Perugino was led, perhaps by popular demand, to mechanical production. His sentiment degenerated to affectation, his style to mannered repetitions of the same formulas. He did not advance with the thought of the early sixteenth century, and it was scarcely surprising that before his death he found his pupil Raphael, who was ever ready to absorb what he considered most worthy of imitation, preferred to himself.

Nowhere is the influence of Signorelli upon Perugino in his early Florentine period more clearly perceptible than in the *Crucifixion, with SS. John the Baptist, Giovanni Colombino, Magdalen, Jerome, and Francis* (No. 1547, Hall of Michelangelo), which, as we have seen, is the joint production of the two masters, although Signorelli is probably responsible for nothing but the figure of the Magdalen. The landscape with the isolated trees silhouetted against the

Umbrian sky, the draperies of the four male saints, and especially the attitudes of SS. Francis and Giovanni Colombino, are unmistakably Peruginesque; but the rugged force of action and expression of the other two saints shows how much Perugino had at that time learnt from the older master. The picture was removed during the siege of Florence in 1529 from the church for which it had been painted to the Church of La Calza, near Porta Romana, and remained there until it was taken to the Uffizi in 1905.

Belonging to a later date and more mature in style is the beautiful *Virgin and Child, with SS. John the Baptist and Sebastian* (No. 1122, Tribuna), painted for the Church of S. Domenico at Fiesole, whence it was bought by Grand Duke Pietro Leopoldo I. and placed in the Gallery in 1786. The Madonna is seated on a throne raised in front of a Renaissance portico of rather heavy proportions, through which is obtained a glimpse of a lovely Umbrian landscape. On the left is St. John the Baptist, with lowered eyes and thoughtful expression, his hand pointing at the Infant Saviour; on the right, St. Sebastian, arrow-pierced, but evidently not suffering, his head ecstatically thrown back. The violent emotions were not within Perugino's range, and even the martyr-saint shares in the thoughtful serenity and architectonic repose of this perfectly balanced composition. Everything is linked together, either by the lines of the design, or by the spiritual bond of sympathy which connects the Baptist with the Saviour, and the

Madonna with St. Sebastian. The landscape seems to have undergone considerable restorations, heavy paint being dabbed on to the sky, which has thus lost some of its luminous transparency. On the basis of the throne is the inscription:

PETRVS · PERVGINVS · PINXIT · AN · M.CCCC.LXXXXIII,

from which it appears that it was painted in 1493, the year in which Perugino was elected to the Municipal Council of his native city, Città della Pieve.

THE PORTRAIT OF FRANCESCO DELLE OPERE

In the following year Perugino went to Venice, where he probably painted the portrait of *Francesco delle Opere* (No. 287, Plate XXIII., Tribuna), one of his most perfect masterpieces, strong in characterisation, precious in execution, brilliant in colour, and with all the tender charm with which he knew how to invest his landscape backgrounds. It is a bust portrait of a robust, clear-eyed, clean-shaven man, with bushy brown hair protruding from under a black cap, who holds in his right hand a scroll with the inscription:

TIMETE DEVM.

Until the name of Perugino was deciphered in a nearly illegible inscription on the back of the picture, it was believed to be a work by Giacomo Francia, a son of Francesco Raibolini (Francia).

Plate XXIII

PIETRO PERUGINO

(1446–1523)

UMBRIAN SCHOOL

No. 287. Francesco delle Opere

Francesco delle Opere, a Florentine artist, is depicted full face, turning slightly to the left. In his right hand he holds a scroll with the inscription, TIMETE DEVM. His left hand is apparently resting on a balustrade or railing, although this is outside the frame of the picture. His bushy brown hair protrudes from under a black cap. The head and bust are silhouetted against a landscape background.

Painted in oil on wood. 1 ft. 8 in. × 1 ft. $4\frac{1}{2}$ in. (0·51 × 0·42).



The discovery of the name on the back caused it to be hung in the Hall of the Painters as an auto-portrait of Perugino. It was left to Milanesi to decipher the entire inscription,

1494 D' Luglio Pietro Perugino Pinse Franc° de Lope,

and thus to establish the identity of the sitter, Francesco delle Opere, a Florentine artist, and brother of the bronze-founder, Giovanni delle Corniole, who died in Venice in 1496.

More debatable is the *Portrait of a Youth*, believed to represent Alessandro Braccesi, Secretary of the Council of Ten (No. 1217, First Tuscan Hall), which was formerly attributed to Lorenzo di Credi, but is now given by the leading experts to Perugino. It is an exquisite little portrait, well modelled, with a firm yet sensitive contour and a dreamy expression in the dark brown eyes. The poise of the head has just a suggestion of the Umbrian droop. The warm, dark shadows and the richness of the impasto are so different from the style of the *Francesco delle Opere* that one can scarcely believe the two portraits to have been painted by the same hand and about the same period. Yet it is certain that Alessandro Braccesi was Secretary of the Council in 1497, so that the portrait, in which he appears in the bloom of his youth, may be assumed to date from that or from an earlier year; and the *Francesco delle Opere* bears the date 1494.

There is far more plausibility in Mr. Berenson's attribution to Perugino of the beautiful *Portrait of a Lady* (No. 1120, Plate XXIV.,

Tribuna), which is catalogued under Raphael's name, and has by some critics even been credited to Leonardo. It was also at one time believed to represent Maddalena Strozzi, the wife of Angelo Doni, but this name has now been definitely abandoned, although it has been retained, against the inexorable logic of dates, for the well-known portrait at the Pitti. Some of the defenders of the official attribution of the Uffizi portrait build upon its supposed similarity to the *Doni* portrait on the one, and the *Donna Velata* on the other, hand. This similarity is by no means obvious. Indeed, the anonymous lady of the Uffizi stands far nearer to the portrait of Francesco delle Opere than to either of the two Raphaels at the Pitti. The drawing of the mouth, nose and eyes, and especially the placing and expressive action of the hands, offer as many striking points of resemblance. Note particularly the straight index-finger of the left hand in both pictures, and the manner in which in both cases this hand is cut through by the frame. But whether by Raphael, or by Perugino, this *Portrait of a Lady* is one of the most precious portraits of the whole collection. It was brought to the Gallery in 1713 from the Medici villa of Poggio a Cajano.

PERUGINO'S FOLLOWERS

Before passing on to Raphael, the greatest of his pupils, we must refer briefly to two painters of second or third rank, who figured among the army of artists that issued from Perugino's

PLATE XXIV

RAPHAEL (?)

(1483–1520)

UMBRIAN SCHOOL

No. 1120. PORTRAIT OF A LADY

Although still catalogued under Raphael's name, this exquisite portrait is now held by some of the leading critics to be the work of Perugino. The unknown lady, who is certainly not, as was formerly believed, Maddalena, the wife of Angelo Doni, is seen turning slightly to the left, her hands resting on her lap. She is attired in a low-cut, deep red dress, with sleeves slashed with white. A cross is suspended from her neck by a red cord.

Painted in oil on wood. 2 ft. × 1 ft. 6½ in. (0·62 × 0·47).



workshop and flooded Central Italy with devotional pictures of the Peruginesque type. One of these was Gerino d' Antonio Gerini, of Pistoia (fl. 1502–1529), who began as a close and conscientious imitator of his master, and gradually drifted into a careless, mechanical style, the intrusion of Florentine elements destroying the purely Umbrian character of his earlier art. An example of his later manner is the large *Virgin and Child enthroned between SS. James, Cosmas, Magdalen, Catherine, Roch, and Dominic* (No. 91, First Corridor), a dull performance, which is fully signed and dated :

GERINUS ANTONII DE PISTORIO PINSIT 1529.

It was originally at the Convento di Sala at Pistoia, and was exchanged for a picture by Cosimo Rosselli.

The other Perugino pupil, Francesco Ubertini of Urbino, called "Il Bacchiacca" (1494–1557), was an eclectic, who, after having left his first master's bottega, imitated in turn the masters who dominated the art of Florence in the early decades of the sixteenth century,—Raphael, Michelangelo, and Andrea del Sarto,—and lost almost every trace of his first training. He is the painter of the predella with *Three Scenes from the Life of St. Acasio* (No. 1296, First Corridor) : the *Baptism of St. Acasio and his Companions*, *St. Acasio defeating the Rebels by the Help of Angels*, and the *Martyrdom of St. Acasio and his Companions*, from the Chapel of the Medici in S. Lorenzo ; and of the *Descent from the Cross*

(No. 87, First Corridor), from the Convent of S. Maria Maddalena de' Pazzi. The *Archangel Raphael and Tobias* (No. 1577, First Tuscan Hall) is wrongly attributed to Bacchiacca.

Lo Spagna, Eusebio di San Giorgio, Giannicola Manni, Melanzio, and the other Peruginesques are not represented at the Uffizi.

RAPHAEL

It was left to Raffaelle Sanzio, generally known as Raphael (1483–1520), to "gather up the diverging threads of two centuries of artistic development and to bring the movement to a culmination, which will stand for all time as a standard of perfection." Michelangelo said of him that he owed his art less to nature than to study; and it is perfectly true that he is not to be counted among the men of heaven-born genius, who mark a decided step in the evolution of art. In this respect he cannot be compared either with Giotto, or with Masaccio, or with Michelangelo; not even with Fra Filippo or with Botticelli. But with a natural talent that had mastered all the difficulties of his craft at an age when others less splendidly endowed were still struggling in the irksome bonds of pupilage, he combined a mind unusually receptive and adaptable, so that he experienced no difficulty in extracting the honey from all the flowers of art that blossomed around him, in assiduously gathering the best that the achievement of other great masters could teach him and moulding it into new forms of

unrivalled perfection. That perfect harmony at which Leonardo, the greatest thinker of the Renaissance, arrived through deliberate reflection, came to Raphael quite naturally. In the short but happy and smooth course of his life he strode from success to success, without experiencing the pains of creation, the dissatisfaction caused by the impossibility of giving adequate expression to a lofty ideal. He did not reach out for the unattainable. He was satisfied with faultless beauty of rhythm, colour, balance, form, and technique. His mind was as untroubled as a crystalline spring reflecting the blue sky above. He was not a profound thinker; but he commanded a language of such direct clearness that he "invariably found the shortest way for the harmonious statement of idea, form, and emotion, which in his work are always found in perfect balance and so completely permeated by each other as to constitute an indissoluble trinity."

Raphael was born at Urbino in 1483, the year after the death of the great Duke Federigo, under whose benevolent sway the court of Urbino became one of the leading centres of Italian art, letters, and learning. His father, Giovanni Santi, a painter of some distinction, trained probably by Fiorenzo di Lorenzo, but better known for his *Rhyming Chronicle* in 23,000 verses in honour of his patron, had settled at Urbino in the middle of the fifteenth century. From him Raphael presumably received his first instruction, although he was only eleven years of age when Giovanni died, in 1494. Raphael now passed into the studio of

Francia's pupil, Timoteo Viti (1469–1523), and with his inborn facility rapidly acquired his new master's style and mannerism. In the year 1500 he left his native city and proceeded to Perugia, where he entered Perugino's bottega as pupil and assistant. How completely he again absorbed all that he could learn from his master is testified by Vasari's statement that "his copies cannot be distinguished from the original works of the master, nor can the difference between the performances of Raphael and those of Pietro be discerned with any certainty. As we have seen, to this day there is considerable divergence of critical opinion as to Raphael's or Perugino's authorship of the *Portrait of a Lady* (No. 1120).

It is possible that Raphael became assistant to Pinturicchio when Perugino returned to Florence in 1502; but two years later he visited Urbino, where he obtained a letter of introduction from Giovanna della Rovere to the Gonfaloniere of Florence, Pier Soderini. It is scarcely necessary to speak of the profound impression produced upon his receptive mind by the frescoes of Masaccio, and by the art of Leonardo, Fra Bartolommeo, and other Florentine masters whom he met in a convivial way in the workshop of the architect Baccio d' Agnolo.

The badly repainted *Portrait of Raphael* (No. 288, Hall of the Painters) shows the delicate, almost effeminate appearance of the young master at the age of about twenty-three. It is a sympathetic, attractive face, with full lips and dreamy, dark eyes, but gives

little indication of character. There is no doubt that it is Raphael's own work that lies hidden under the coat of more recent paint. The picture came from Urbino, and was probably painted in his native city, on the occasion of his visit in 1506, when he painted for Duke Guidobaldo the *St. George* now at the Hermitage in St. Petersburg.

THE MADONNA DEL CARDELLINO

To this Early Florentine period belongs the *Madonna del Cardellino*, or *Virgin of the Goldfinch* (No. 1129, Plate XXV., Tribuna). It was painted in 1506 for Lorenzo Nasi, a Florentine merchant, and suffered severe damage when the owner's house collapsed in a landslip in November 1547. Lorenzo's son, Giovanni Battista Nasi, succeeded in skilfully joining the fragments of the broken panel and restoring the injured portions. It is one of the most entrancing among Raphael's many Madonna pictures, superior even to the *Madonna of the Meadow* at the Vienna Museum, and the *Belle Jardinière* at the Louvre, both of which date from the same period and deal with the same problem of a pyramidal composition of three figures in a landscape. Whereas in the two other pictures the master is absorbed in the human *motif* of happy motherhood and playful childhood, there is in the action of the two children in the *Madonna del Cardellino* a profound suggestion of impending tragedy. The compactness and clear articulation of the group, the definite function of every line of the design, the

management of the light, the depth of space suggested in the lovely Tuscan landscape background, the way in which everything falls naturally and effortless into its right place—everything contributes towards rendering this picture one of the great masterpieces of the world's art.

Raphael's activity in Florence was cut short in 1508, when he received Pope Julius II.'s command to proceed to Rome, to help in the decoration of the upper rooms at the Vatican—a task which had already given employment to Perugino, Sodoma, Signorelli, and Pinturicchio. Raphael now not only found a new field for the exercise of his talents in the decoration of large wall-spaces, but he was transferred into a new world and stimulated by new influences. He drank at the fountain of classic art; he came under the spell of the giant Michelangelo, who had already preceded him from Florence to Rome; and he was brought into closer touch with the great school of Venetian colourists through the medium of Sebastiano del Piombo. His success in Rome was rapid and triumphant. Having given proof of his skill in the Camera della Signatura, he was entrusted with the entire decoration of four other rooms. He was appointed the Pope's architect and superintendent of ceremonies, and, in 1515, Inspector of Antiquities in succession to Fra Giocondo of Verona. So multifarious became his duties that towards the end of his life he had but little time for the painting of pictures. Authentic works from his own hand became rarer and rarer. He generally contented himself with

PLATE XXV

RAPHAEL

(1483–1520)

UMBRIAN SCHOOL

No. 1129. THE "MADONNA DEL CARDELLINO"

The Madonna is seated in the centre of the picture, her right hand lightly holding the infant St John, who is standing just in front of her with a goldfinch in his hand. In her left hand, supported on her knee, is an open book. Between her feet, His right hand extended to stroke the bird's head, is the Infant Christ. The scene is in a sunlit landscape, the foreground being bare earth of a warm brown tone. The picture suffered considerable damage in 1547, but was skilfully restored.

Painted in oil on wood. 3 ft. 6 in. × 2 ft. $5\frac{1}{2}$ in. (1·06 × 0·75).



supplying the designs for the pictures that were executed by the army of assistants who formed his little court—artists of no great originality but considerable technical skill, who repeated the master's designs in countless copies and slightly modified versions.

THE PORTRAIT OF JULIUS II

It is by no means certain which of the many replicas of Raphael's *Portrait of Pope Julius II.*—there are said to be nine known examples, the best of which are at the Uffizi, the National Gallery, and the Pitti Palace—is Raphael's original. Mr. Berenson favours the one at the Pitti Palace. The writer of an exhaustive recent monograph on Raphael, Mr. A. P. Oppé, points out that the Uffizi portrait, though harder in outline and in surface and less fluid in colour than that of the Pitti, is more in keeping with his style at that date, *i.e.* about 1511–1512. He believes the Pitti version to be "a rapid and successful copy of the more thorough painting in the Uffizi." There is certainly more determination of character about the tight-pressed lips in the Uffizi picture. The hands, too, have more strength and a more clearly defined bony structure than the rather elegant, narrow hands of the Pitti picture, and are therefore more expressive of the character of the warrior-pope. The picture belonged to the Della Rovere, Dukes of Urbino, and was brought to Florence by Vittoria, granddaughter of the last Duke, on the occasion of her marriage with Ferdinand II.

A cartoon for it, pin-pricked for transfer, is preserved at the Corsini Palace in Florence.

Vasari records a picture of *St. John in the Desert*, painted by Raphael for Cardinal Colonna, who presented it as a token of his gratitude for being cured of a dangerous disease to his physician, Jacopo da Carpi. The *St. John in the Desert* (No. 1127, Tribuna), which is officially claimed to be this very picture, is only one of many school copies. One of these copies, by Sebastiano del Piombo, is in the Louvre collection. The one in the Uffizi, the background of which has turned a dead black from age and neglect, was probably painted from the lost original by the master's favourite pupil, Giulio Romano. Although the picture belongs to Raphael's Roman period, it shows better than any other work by the master the strong influence exercised on him by Leonardo da Vinci.

The *Portrait of a Woman* (No. 1123), which for three centuries passed under Raphael's name, and was supposed to represent the Bella Fornarina, the beautiful miller's daughter, known to fame as Raphael's mistress and favourite model, for whose sake he refused to marry a cardinal's niece, Maria Bibbiena, is now rightly recognised as being from the brush of Sebastiano del Piombo, and will have to be referred to in connection with that Venetian master's work. To Raphael's favourite pupil, Giulio Pippi, better known as Giulio Romano (1492–1546), is attributed a mediocre *Virgin and Child* (No. 1144, Hall of Baroccio).

MICHELANGELO

IT is almost inevitable, in tracing the sequence of the evolution of Renaissance art, to pass from Raphael to Michelangelo Buonarroti (1475–1564). With all their differences of temperament, taste, and expression, both attained to that degree of perfection which admits of no progress in the same direction, and therefore inevitably leads to stagnation and decay. Raphael imposed upon the generation that followed him an ideal of beautiful form, the eternal repetition of which was bound soon to degenerate into a stereotyped formula. Michelangelo, who "bestrode the world like a colossus"; who strained the muscular action of the human body almost to the point of violating the laws of nature, in order to find adequate expression for the cosmic force of his genius, was also bound to attract imitators, as a candle attracts moths. And the imitation of this Titan by men of weaker fibre and weaker intellect led to even more disastrous results. Michelangelo's intensified movement and heightened vitality, robbed of its intellectual basis, could only lead to the tiresome, restless exuberance of the baroque.

It was in sculpture that Michelangelo's genius found its most

perfect expression. The only paintings known to be from his brush are the astounding frescoes in the Sistine Chapel in Rome, the unfinished *Entombment* at the National Gallery, and the tondo of the *Holy Family* (No. 1139, Plate XXVI., Hall of Michelangelo) at the Uffizi Gallery. Even in these paintings Michelangelo deals with his subject more from the sculptor's than from the painter's point of view. Realism of light and colour would make the *terribilità* of the race of giants created by him in the Sistine Chapel positively intolerable. Even in the Uffizi tondo, where he treats an essentially human subject in a human spirit, the exposed parts of the figures have something of the quality of polished marble; and the colour, or rather colouring, has none of the sensuousness of the born painter's vision. There is no attempt at atmospheric fusion of the colours; yet, as space-composition, the picture is in no way inferior to Raphael himself.

Michelangelo was a pagan, with not a trace of the devotional spirit with which his precursors treated a subject like the Madonna and Child, or the Holy Family. Nothing like the robust, muscular mother, the sturdy, bearded workman, and the healthy, well-developed *bambino*, that form the magnificently composed centre group, is to be found in the whole range of earlier Italian art. At an earlier age the picture would probably have been condemned as irreverent, or even heretical. The faunish grin of the infant St. John, and the five nude youths in the background—no longer the shepherds of Signorelli's tondo, whose presence can be logically justified, but

PLATE XXVI

MICHELANGELO

(1475–1564)

FLORENTINE SCHOOL

No. 1139. THE HOLY FAMILY

A compact group of the Madonna, St Joseph and the Infant Jesus. The Madonna is seated in the foreground, leaning slightly back against Joseph, who is apparently kneeling on one knee behind her, the pair supporting the Infant, Whose right foot is resting on her right arm, while His hands are placed upon her head. The five nude male figures in the background are obviously inspired by Signorelli's "Virgin and Child." The head and shoulders of St John appear above a parapet immediately behind the central group.

Painted on wood. 3 ft. 11 in. diameter (1·20).



young athletes in an arena—help to accentuate the profane character of this picture, even if one may dismiss with a smile the far-fetched theory advanced by a German critic, that the artist wished to indicate, by means of these figures, the superior beauty of the male as compared with the female figure. One has only to look at Signorelli's Virgin and Child close by to realise that these figures are directly derived from the Romagnole master, whose influence upon Michelangelo was at least as important as that of his first master, Ghirlandaio; and that they serve the identical purpose of enhancing the sense of space and depth.

The *Holy Family* was commissioned from the master by the Florentine merchant, Angelo Doni, a keen but not too generous patron of art, or, as Vasari has it, "a frugal person," who, being asked payment of sixty ducats for the picture, "told the messenger that forty ducats which he gave him was enough. Hearing this, Michelangelo sent back his man to say that Angelo must now send 100 ducats or give the picture back; whereupon Doni, who was pleased with the work, at once offered the sixty first demanded. But Michelangelo, offended by the want of confidence exhibited by Doni, now declared that if he desired to have the picture he must pay 140 ducats for the same, thus compelling him to give more than double the sum first required."

Michelangelo had numerous imitators, but few actual pupils. Among his closest followers was Daniele Ricciarelli, better known as Daniele da Volterra (1509 ?–1566), who, having first been in

contact with the art of Sodoma, Peruzzi, and Beccafumi, lost whatever individuality he may have possessed, when in Rome he came under the spell of the greater master. His *Massacre of the Innocents* (No. 1107, Tribuna) is placed at such a height that it cannot be properly examined.

THE SIXTEENTH CENTURY IN FLORENCE

ANDREA DEL SARTO

WITH Leonardo having entered the service of the French king, and Michelangelo and Raphael being drawn to Rome by papal patronage, there were few, if any, artists left in Florence to dispute the supremacy, in the field of painting, of the tailor's son, Andrea d' Agnolo, or Andrea del Sarto (1486–1531). At a tender age Andrea was placed with a goldsmith, but showed such small inclination for this craft, and such marked talent for drawing, that he was transferred to the bottega of a very mediocre painter, Gian Barile, who in turn recommended the youth to Piero di Cosimo. In Piero's workshop Andrea acquired that mastery and facility of execution which earned for him the epithet "the perfect painter"—high praise, indeed, but not undeserved when the stress is laid on the last word, for the whole glorious roll of Florentine masters includes no artist that approaches so nearly the essentially *pictorial* vision of the great Venetians and of Correggio. The Florentines were above all designers, concerned with the rhythm of line and pattern. Colour was used

to heighten the effect, but was really of secondary importance. Andrea del Sarto was a *painter* in the true sense of the word, keenly sensitive to delicate modulations of colour and to the softening effect of the atmospheric ambient. No Florentine equalled him in the quality known as *morbidezza*; none understood, like Andrea, the value of the use of neutral greys. Compared with his best pictures, the majority of Florentine pictures have almost the effect of tinted cartoons.

The master who was best able to impart to him the qualities which are most to be admired in his art was Fra Bartolommeo. Less beneficial for him was the example of Michelangelo, whose statuesqueness of pose and drapery he tried to emulate, often with evil results. His admirable portraits reveal a sense of intimacy, which is incompatible with the statuesqueness for which the genius of Michelangelo had taught the Florentines to look in a work of art. This statuesqueness was really alien to Andrea's weak and amiable nature. "Thus," says Mr. Berenson, "by constantly sacrificing first spiritual, and then material significance to pose and draperies, Andrea loses all feeling for the essential in art." His evil star brought him, moreover, under the domination of a woman, beautiful, but a vixen, and, if not exactly a wanton, a brainless, vain, extravagant creature, to satisfy whose wants Andrea was driven to hasty production, and from whom his higher aspirations received no encouragement. The story, retailed by Vasari, that Andrea del Sarto, who from May 1518 to October 1519

worked in Paris in the service of François I., was entrusted by that monarch with a large sum of money for the purchase of works of art in Florence, but squandered this money to satisfy the extravagant whims of this Lucrezia del Fede, his wife, may, however, be dismissed as a fable, since the very carefully kept accounts of François I. show no such entry, nor were any steps taken either to enforce repayment of that sum or to procure punishment for so flagrant an act of dishonesty.

PORTRAITS OF ANDREA DEL SARTO

The magnificent *Portrait of a Woman* (No. 188, Plate XXVII., Hall of Baroccio) was formerly known as *Portrait of the Artist's Wife, Lucrezia del Fede*; and there can, indeed, be little doubt that this portrait and the generally accepted *Lucrezia del Fede* of the Berlin Museum were painted from the same model. The Uffizi portrait, it is true, suggests a woman of less refinement and altogether coarser fibre,—it was probably painted a few years later, when the woman's cheeks and chin had become more fleshy,—but the features, from the well-shaped mouth to the slightly swollen eyebrows, are identical. In the Uffizi picture she is seen in a deep blue dress with brocaded white sleeves, painted in a manner worthy of the best Venetian tradition. In her hands she holds an open volume of Petrarch's *Sonnets*. One can scarcely believe, in view of the known facts of Andrea's domestic life, that the clearly inscribed

lines on the open page were chosen at random. Translated into English by Lord Charlemont, the first lines of the sonnet run :

> "Go, my warm sighs, go to that frozen breast,
> Burst the firm ice, that charity denies;
> And, if a mortal prayer can reach the skies,
> Let death or pity give my sorrows rest!"

Without unduly straining one's imagination, it is possible to read something of the pathos of his life in the two *Portraits of Andrea del Sarto*, in which the artist himself has left a record of his features, the one showing him at a comparatively early age (No. 1176, Hall of the Painters), the other, painted about 1525 (No. 280, Hall of the Painters), as a man prematurely aged before he had completed the fourth decade of his life. Vasari again relates how Andrea, "having some remains of colour and plaster, took a tile" and asked Lucrezia to sit for a portrait which should show how well preserved she was for her age. "But she, unwilling, having perhaps other fancies, remained motionless. Andrea then, as though divining his end to be near, took a mirror and painted himself on that tile, so well that he seems alive and most natural."

There is another portrait in the First Tuscan Hall (No. 1169), which was at one time catalogued as a *Portrait of the Artist*, then as a *Portrait of the Commesso of Vallombrosa* by Andrea del Sarto, but figures now as a *Portrait of Piero Carnesecchi* by Domenico Puligo (?–1527), a pupil of Ridolfo Ghirlandaio and of Andrea

PLATE XXVII

ANDREA DEL SARTO

(1486–1531)

FLORENTINE SCHOOL

No. 188. PORTRAIT OF A WOMAN

A half-length figure, seated in a chair, three-quarter view facing to the left. The dress is deep blue, with brocaded white sleeves and collar, a gold ornament on the breast. In her hands she holds an open volume of Petrarch's Sonnets, seventeen lines of one sonnet being clearly inscribed on the right hand page. The picture was formerly known as "Portrait of the Artist's Wife, Lucrezia del Fede," and there can be little doubt that this picture and the generally accepted "Lucrezia del Fede" of the Berlin Museum are painted from the same model.

Painted in oil on wood. 2 ft. 9 in. × 2 ft. 3 in. (0·84 × 0·68).



del Sarto. That Puligo painted a portrait of Carnesecchi is certified by Vasari, but it remains to be proved that the picture at the Uffizi is actually the one referred to by the Aretine. In the same room is an authentic but unimportant and rather fuzzy *Portrait of a Woman* holding a basket with spindles (No. 1230).

THE MADONNA DELLE ARPIE

Andrea del Sarto's acknowledged masterpiece is the *Madonna delle Arpie* (No. 1112, Plate XXVIII., Second Tuscan Hall), so called from the harpies at the corners of the sculptured pedestal on which the Madonna stands, the Infant Saviour clinging to her neck and His right foot supported by a book which the Virgin presses firmly against her slightly advancing left thigh. Two winged angels cling to her legs, and at the sides, at the foot of the pedestal, are the figures of St. Francis and St. John the Evangelist. The front of the pedestal bears the inscription,

AN̄D · SA̅R · FL̄O · FA̅B.,

and below this line, on a tablet between the two harpies,

AD · SVMMV̄ · REGINA · TRONV̄ · DEFERTVR · IN · ALTVM · M.D.XVII.

The Madonna is traditionally believed to be an idealised portrait of Lucrezia. A noble harmony rules the whole conception, even

if the two saints show already that love of excessive draping which detracts so much from the significance of his later works. Truly remarkable is the atmospheric, hazy effect; the way in which the contours are softened without degenerating into fuzziness and losing their plastic function; the transparency of the shadows that play over the faces and limbs of the two angels; the tender fusion of the colours. The *Madonna delle Arpie* was painted in 1517 for the nuns of St. Francis in the Via Pentolini, whence it was purchased by Grand Duke Ferdinand, and replaced by a copy from the brush of Francesco Petrucci. It was transferred from the Pitti to the Uffizi in 1785 by order of the Grand Duke Pietro Leopoldo.

Much earlier in date—indeed, one of Andrea's first works—is the *Apparition of Christ, in the Guise of a Gardener, to Magdalen* (No. 93), which was painted for the Church of the Augustinian Eremitani Osservanti. It was highly praised by Vasari, but it is at present in so poor a condition that his word has to be taken on trust. Yet another authentic but badly injured work from the master's own hand is the *St. James, with Two Children* (No. 1254, Second Tuscan Hall), painted as a processional banner for the Confraternity of St. James (Compagnia del Nicchio). It was added to the collection of the Uffizi in 1795. The *Virgin and Child and St. John* (No. 1140, First Corridor) and the *Portrait of a Young Girl* (No. 3435, First Tuscan Hall) are unimportant school pictures.

PLATE XXVIII

ANDREA DEL SARTO

(1486–1531)

FLORENTINE SCHOOL

No. 1112. "THE MADONNA OF THE HARPIES"

The Madonna stands on a sculptured pedestal, at the corner of which are four harpies. The Infant Saviour is clinging to her neck, supported by her right hand, His right foot resting on a book which the Virgin presses firmly against her slightly advanced left thigh. An infant angel stands at each side of the pedestal. On the left of the central group is St Francis, holding a cross in his right hand. On the right is St John the Evangelist, holding an open book.

Painted in oil on wood. 6 ft 7. in. × 5 ft. 7 in. (2·00 × 1·70).



FRANCIABIGIO

In the bottega of Piero di Cosimo, Andrea del Sarto met and made friends with Franciabigio (1482–1525), whose real name was Francesco di Cristofano. Franciabigio had previously studied under Albertinelli, but like all his contemporaries he was powerfully impressed by Michelangelo's cartoon of the *Battle of Pisa*, which was exhibited in the Sala del Papa in the Convent of S. Maria Novella. The two young men left Piero di Cosimo's workshop together, and opened a bottega of their own. There is, however, no evidence that they actually collaborated on any pictures. It seems more likely that they worked side by side, each executing his own commissions, the stronger individuality of Andrea leaving its mark on the style of the older artist.

For a long time attributed to Raphael, the *Madonna del Pozzo* (*Madonna of the Well*) (No. 1125, Tribuna) has now rightly been restored to Franciabigio, by whom it was painted for an altar in the Church of S. Pietro Maggiore. In the general conception the picture has a certain kinship with Raphael's *Madonna del Cardellino* in the same room; but there is an immeasurable gulf between the architectonic rhythm of that master's pyramidal composition and the lack of balance in Franciabigio's restless, ill-arranged design. Wholly delightful, on the other hand, is the landscape background with the figures assembled round the well—a charming passage of genre painting. Later in date, and painted with

increased breadth and ease, is the same master's cassone panel, *The Temple of Hercules* (No. 1223, First Corridor). Mr. Berenson also attributes to Franciabigio the tondo hanging next to it, a *Madonna and Child, with the Infant St. John* (No. 92), who offers a rose to his Divine Companion. The perfectly genuine *Virgin and Child, with St. John and the Prophet Job* (No. 1264, Second Tuscan Hall), from the Church of S. Giobbe, has suffered terribly from neglect and bad restoration. It is signed F. B. C. The Baptist, if Vasari is to be trusted, is a portrait of the artist himself. Another *Virgin and Child, with St. John and Two Angels* (No. 1224), now placed high above a door in the same room, is given by Morelli to Franciabigio.

BUGIARDINI

A pupil of Ghirlandaio and of Piero di Cosimo, an assistant of Michelangelo in Rome, an eclectic who imitated in turn these masters, as well as Fra Bartolommeo, Raphael, Andrea del Sarto, and others, Giuliano Bugiardini (1475–1554) is a mediocre painter of no very pronounced personality. One of his best pictures is the *Madonna and Child* (No. 213, First Corridor), which at one time actually passed under the name of Leonardo! An inscription on the background of another *Madonna and Child, with the Infant St. John* (No. 3451, First Corridor),

Julianus Florentinus faciebat 1520,

testifies to his authorship of this panel.

Of a similar stamp, and wholly devoid of interest, is the art of Giovanni Antonio Sogliani (1492–1544), who, having learnt in Lorenzi di Credi's bottega the secret of that master's smooth, enamel-like finish, contented himself with producing new combinations of *motifs* collected from the works of other masters, more especially of Fra Bartolommeo, Albertinelli, Andrea del Sarto, and Franciabigio. His most interesting picture—a work not lacking in originality—is the *Dispute on the Doctrine of Original Sin* (No. 63, Third Tuscan Hall), in which six Fathers of the Church are seen in discussion around the prostrate body of Adam, with Christ receiving the Virgin in the clouds above. The uninspired average of his production is illustrated, in the same room, by the *Annunciation* (No. 72), *St. Bridget giving the Rule to the Nuns* (No. 62), and the *Meeting of the Marys with the Saviour* (No. 13). To him is also attributed the Raphaelesque *Virgin and Child, with St. John* (No. 166, First Corridor).

THE LATE FLORENTINES

Like all academies, the Academy of Fine Arts founded by Cosimo I. in Florence only led to stagnation and to the loss of individual expression. The academic formula, the "rules" of composition and proportion, were set up as idols, with the inevitable result that all the great technical accomplishment of the later sixteenth and the two following centuries

produced but little that was of any significance in the history of art, except in portraiture, where the painter remained in closer touch with Nature. Michelangelo's genius, of course, dominated Florentine art of the sixteenth century—with fatal results even for the most gifted painters of the time, Jacopo Pontormo and Angelo Bronzino.

JACOPO DA PONTORMO

Jacopo Carrucci (1494–1557), called "da Pontormo" from the name of his birthplace, was a pupil of Andrea del Sarto, and proved himself in his early work to be endowed with all the qualifications that would have placed him among the world's great portrait-painters and decorators. But unfortunately he was not sufficiently strong-minded to resist the current of his time, and, like so many others, he "was led astray by his awe-struck admiration for Michelangelo, and ended as an academic constructor of monstrous nudes." [1] Unfortunately, there is not one among the numerous pictures by which he is represented at the Uffizi from which it would be possible to form an idea of the extent of his talent. The portraits of *Cosimo Pater Patriæ* and of *Cosimo I.* (Nos. 1267 and 1270, formerly in the Second Tuscan Hall) [2] and the skied *Portrait of a Man* (No. 1120, First Tuscan Hall) are not

[1] Berenson, *The Florentine Painters of the Renaissance.*

[2] These pictures have recently (in 1911) been moved from the Uffizi Gallery to the apartments of Leo X. in the Palazzo Vecchio, in order that they may be shown in the room for which they were painted. They are now attributed to Giorgio Vasari.

among the best examples of his portraiture. The worm-eaten panel of the martyrdom of *St. Maurice and the Theban Legion* (No. 1187), with its unpleasant brown flesh tints; the interesting fruit-dish with the *Nativity of St. John the Baptist* (No. 1198), painted for Elisabetta Tornaquini; the *Expulsion from Paradise* (No. 1196), a picture of questionable authenticity; and the ruined *Virgin enthroned and the Infant Saviour, with SS. Francis and Jerome* (No. 1177), formerly attributed to Il Rosso Fiorentino—all these are in the First Tuscan Hall—are unimportant works. The *Cupid kissing Venus* (No. 1284, Second Tuscan Hall) is not Pontormo's own design, but is executed from a cartoon by Michelangelo. When this picture was taken in 1850 from the storerooms of the Grand Duke to the Academy of Fine Arts, it was found that the questionable taste of a squeamish age had caused the figure of Venus to be covered with a white drapery painted in oil-colour, which was promptly and successfully removed. The panel was transferred to the Uffizi in 1861. Finally, the name of Pontormo is, without sufficient reason, attached to an uninspired *Virgin and Child, with St. John* (No. 1578, Hall of Baroccio), a remark which also applies to the *Leda* (No. 1148, First Tuscan Hall).

BRONZINO

The work of Pontormo was continued by Angelo Bronzino (1502–1572), and all the remarks made about the master apply

with equal force to the pupil, whose prolific brush created for all time a unique record of the court of the first Grand Duke—a record as instructive of the character, costume, etiquette, and carriage of Cosimo's court as that left by Velazquez is of the court of Philip IV. of Spain. From this point of view—but only from this — Bronzino may be held to be a precursor of Velazquez. In pictorial visualising he remained a Florentine, and nothing could be farther removed from the impressionistic truth of the great Spaniard's vision than Bronzino's hard, clear-cut, bronze-like faces, the smoothness of his impasto, the lightness of his touch.

Bronzino, too, was enslaved by Michelangelo. It was under his baneful influence that he painted that remarkable but curiously repellent *tour-de-force, Christ's Descent into Limbo* (No. 1271, Second Tuscan Hall), an enormous, tangled, and yet not confused, composition of nude and semi-nude figures of more than life-size—nudes of essentially academic character, painted for their own sake and "without material and spiritual significance." Among them are—we have it on Vasari's authority, who may be depended upon for the accuracy of his accounts of contemporary events which must have caused no little stir at the time of their occurrence—"very lifelike portraits of Jacopo Pontormo, Gianbattista Gello, a famous Florentine Academician, and the painter Bacchiacca . . . and two noble and very beautiful Florentine ladies, worthy for their incredible beauty and virtue of eternal praise and memory:

Madonna Costanza da Somaia, wife of Giovambatista Doni . . . and Madonna Camilla Tebaldi del Corno."

It throws a curious sidelight on the spirit of the age that these ladies of " incredible beauty and virtue " should be depicted in the blossoming fulness of their physical charm, without a vestige of clothing ; and that the picture, which was painted for a certain Giovanni Zanchini, should have been placed over an altar in the Church of S. Croce, whence it was only removed in 1821, as being " contrary to the laws of decency." Of course, there is nothing objectionable in the painting of the nude in itself, but a church seems singularly out of place for the voluptuous forms of Bronzino's " portraits," which have more in common with the goddesses of Boucher and Fragonard than with the modest, maidenly forms of, say, Botticelli's *Venus*. It is interesting to note that one of the figures behind the Saviour bears a likeness to Cosimo I., so pronounced that it can scarcely be due to accident, although the Grand Duke's name is not mentioned by Vasari among those depicted on this canvas. The artist's signature appears on the sword held by Judith :

M.D. LII. OPERA DEL BRONZINO FIOR.

In the right-hand corner, half obliterated, is another inscription,

F. R. 1793,

possibly the initials of a later restorer.

The only other pictures by Bronzino now shown at the Uffizi, apart from the scores of portraits by or attributed to the painter, are the little *Pietà* (No. 1209), on copper, signed

BROZ. FAC.,

and the *Allegory of Happiness* (No. 1211), which, in the unconventional square lines of the composition and in its fresh, blond colour, recalls his *Cupid, Folly and Time* at the National Gallery. Both are in the First Tuscan Hall, in which room are also, catalogued under Bronzino's name, though not originals from his brush, a *Portrait of Bianca Cappello, Wife of Francesco I. de' Medici* (No. 1227); a *Portrait of a Woman* (No. 1246); *Venus and Cupid* (No. 1173); a bust portrait of *Eleonora of Toledo, Wife of Cosimo I.* (No. 1189); and a portrait of a *Man in Armour* (No. 1166), which has a better claim to be considered an original by Bronzino.

Angelo Bronzino's precise, objective, and somewhat hard style of portraiture is well exemplified in the admirable portraits of *Ferdinand* and *Maria de' Medici* (Nos. 1272 and 1273, Plate XXIX., Second Tuscan Hall), the children of Cosimo I. and Eleonora di Toledo. But by far the best of the master's portraits are gathered in the Hall of Baroccio. The *Portrait of Eleonora of Toledo, with her son Ferdinando* (No. 172, Plate XXX.), is generally regarded as one of his masterpieces. The Spanish princess's proud face, tinged with sadness, and the ceremonial stiffness of her

Plate XXIX

ANGELO BRONZINO

(1502-1572)

FLORENTINE SCHOOL

No. 1273. Portrait of Maria de' Medici

The daughter of Grand Duke Cosimo I. is portrayed in her childhood, full face, not quite half length, dressed in a jewelled and embroided gown of velvet, with a diaphanous gauze collar over her neck and shoulders. She is wearing a necklace of a double row of large round pearls and gold, large pearl and gold earrings, and a circlet of gold and pearls in her hair. Her right hand is held across her breast.

Painted in oil on wood. 1 ft. 11 in. × 1 ft. 6 in. (0·59 × 0·49).



Plate XXX

ANGELO BRONZINO

(1502-1572)

FLORENTINE SCHOOL

No. 172. Portrait of Eleonora of Toledo and her Son Ferdinando

The wife of Cosimo I. is seated in a very stiff, ceremonial attitude, dressed in a gown of richly brocaded and embroidered stuff painted with great minuteness. Round her waist is a golden chain, from which depends a large tassel of pearls. She is wearing a pearl necklace with a locket and pear-shaped pearl pendant. Another string of pearls hangs nearly down to her waist. Her left hand is resting on her knee, while with her right she draws towards her her little son Ferdinando, the future Grand Duke Ferdinando I.

Painted in oil on wood. 3 ft. 8 in. × 3 ft. 1 in. (1·11 × 0·94).



bolt-upright attitude, are contrasted with the childlike, ingenuous frankness of the little boy upon whose shoulder she is resting her slender hand. The richly brocaded and embroidered stuff and the pearls and jewels in which she is attired are painted with the loving minuteness of a Flemish primitive. The background is a sombre, dreary landscape, which seems well attuned to the mood of the melancholy sitter.

Even more masterly in its sober colour, and especially in the exquisite painting of the hands, is the *Portrait of a Woman* (No. 167), in a black dress, holding a cameo in her right hand. The portraits of *Don Garcia, Son of Cosimo I., as a Boy* (No. 1155); of *Bartolommeo Pantiatichi* (No. 159) and his wife, *Lucrezia dei Pucci* (No. 154); of *A Sculptor* (No. 1266); *A Young Woman* (No. 198); and another portrait of *Maria de' Medici, in her Childhood* (No. 1164), together with half a dozen miniatures of members of the Grand Ducal family, complete the list of his authentic portraits in this Gallery. In the Third Corridor are a number of badly repainted copies or school pictures, with cast-iron masks instead of faces, which are still catalogued under Bronzino's name.

ALESSANDRO ALLORI

Bronzino's nephew and favourite pupil, Alessandro Allori (called "Il Bronzino)" (1535–1607), had little of the genius of his uncle, in whose footsteps he walked to the end of his life, painting

a number of good portraits, and a vast amount of dull altarpieces and Michelangelesque figure-compositions. By far his best picture at the Uffizi is the *Portrait of Giuliano de' Medici, Duke of Nemours* (No. 193, Hall of Baroccio), which is believed to be copied from a lost Raphael—a fact which may account for its superiority over Allori's other works. The *Marriage Feast of Cana* (No. 179, Hall of Baroccio) and the *Hercules crowned by the Muses* (No. 1225, First Tuscan Hall) may be mentioned as examples of the less agreeable side of his mediocre talent, whilst the fresco-portrait of *Bianca Cappello* (No. 1183, First Tuscan Hall) is at least of historical interest. His other little panels and paintings on copper are artistically of little account.

Yet a third famous artist of the same family was Alessandro's son, Cristofano Allori (1577–1621), who studied first under his father, then under the eclectic Gregorio Pagani (1550–1605). Pagani, who was an able colourist, is represented at the Uffizi by a signed and dated picture, *Tobias restoring Sight to his Father* (No. 1237), painted in the year before his death. In the same room, the First Tuscan Hall, will be found six pictures by Cristofano Allori, mostly of miniature-like dimensions, which give but an inadequate idea of his respectable talent. The *Judith* (No. 1180) is a small version of his most famous picture, the *Judith with the Head of Holophernes*, of the Pitti collection, in which he has introduced the portraits of his mistress, La Mazzafira, and of himself in the " title-rôles."

ANDREA DEL SARTO'S PUPILS

Two other pupils of Andrea del Sarto must here be mentioned: Giorgio Vasari (1511–1574), whose prodigious activity as painter of large historical compositions and as architect counts as nothing compared with the immense service he has rendered to posterity by the writing of his *Lives of the Painters*. He had a perfect mania for covering large spaces with bombastic and sadly undecorative "decorations," but succeeded now and then in producing an acceptable portrait, like the *Alessandro de' Medici* (No. 1281, Second Tuscan Hall) and the *Lorenzo de' Medici* (No. 1269, Hall of Baroccio). But there is little to be said in favour of such attempts as his *Allegory of the Conception* (No. 1181) and *Vulcan's Forge* (No. 1221, First Tuscan Hall).

The other Andrea pupil, Giovanni Baptista Fiorentino, called "Il Rosso" (1496–1541), must not be confused with Vasari's faithful friend, Francesco Salviati, who is also called Francesco Rosso, or de' Rossi (1510–1563), and was a pupil of Bugiardini and Andrea del Sarto. Il Rosso was called to France by François I. in 1531, and became, with Primaticcio, the founder of the school of Fontainebleau. Decoratively treated mythological subjects were more to his taste than such insincere devotional pictures as his *Virgin and Child, with SS. Francis and Jerome* (No. 47, Second Tuscan Hall). Francesco Salviati is the painter of the *Charity* (No. 1579, Hall of Baroccio), which was formerly attributed to Vasari, a picture

built up in the manner of Bronzino and in defiance of the rule of the pyramidal composition followed almost invariably by the earlier painters. His is also the *Christ bearing the Cross* (No. 219) from the villa at Poggio Imperiale, now in the same room.

Santi di Tito (1538–1603), the painter of the *Head of a Young Girl* (No. 1175), was born at Borgo San Sepolcro, and worked for some years at Rome, before he settled in Florence. His talent found a more fruitful and profitable field in designing accessories for the stage, for funerals, and for pageants and festivities of every description, than in the painting of altarpieces and allegories.

BAROCCIO

Though not a Florentine, Federigo Baroccio (1528–1612), one of the most gifted of the mannerists and eclectics, exercised so great an influence upon the art of the Tuscan capital that it is necessary here to interpolate a reference to his art. Baroccio was born at Urbino, studied under Battista Franco, applied himself to the copying and imitation, first of Titian, at Pesaro, then of Correggio, and finally, when he went to Rome, of Raphael. In Rome he was employed, together with his fellow-townsmen, Taddeo Zuccheri (1529–1566), and his younger brother, Federigo Zuccheri (1543–1609), by Pope Pius IV. in the decoration of the Belvedere Palace. The art of painting in Rome was then in full decadence, which alone can account for the success that attended the trivialities

of the two Zuccheri, the younger of whom went subsequently to England and became the favourite portrait-painter of Queen Elizabeth. What their achievement in "imaginative" art amounted to, may be judged from Taddeo's *Diana* (No. 1236) and Federigo's *Golden Age* (No. 1195), both in the First Tuscan Hall. The landscape in the last-named picture shows the source from which the German, Adam Elsheimer, derived his style.

In spite of its at times nauseating sweetness and sickly sentimentality, in spite of the generally prevailing roseate hue of his pictures, which made Reynolds sarcastically comment that his figures looked as if they were fed upon roses, Baroccio at his best, before the ill-health—the result of poison administered to him in Rome by his jealous rivals—from which he suffered during the latter part of his life, began to affect his art, was a magnificent craftsman, too enamoured of mere prettiness to rise to great achievement. Like so many of the Italian mannerists, he owes his posthumous fame more to such sound and admirable pieces of portraiture as the *Francesco Maria della Rovere, Duke of Urbino* (No. 1119, Plate XXXI.), than to the cloying sweetness of his Madonna pictures, which endeared him to his contemporaries. Even the portrait here referred to suffers from the artist's chief fault, as far as the painting of the sitter's face is concerned. Its lack of strength and character is altogether out of keeping with his warlike attire—a superbly painted gold-damascened suit of armour with a red sash.

In the room called in his honour the "Hall of Baroccio" will also be found the grossly overrated *Madonna del Popolo* (No. 169), a huge, overcrowded composition, in which the Virgin is seen in the sky above, presenting to Christ the market-folk of Arezzo, for which city the picture was painted in 1579. The *St. Francis receiving the Stigmata* (No. 208) is merely a melodramatic stage scene. *Christ and the Magdalen* (No. 212) and a *Portrait of a Young Woman* (No. 206) complete the list of his works at the Uffizi.

BAROCCIO'S FOLLOWERS

Little edification is to be gained from the Florentine pictures by Baroccio's followers, or, indeed, by any of the painters of the subsequent epoch. The best of his pupils was Ludovico Cardi, called "Il Cigoli" (1559–1613). His art, as exemplified by the *St. Francis* and the *Head of a Woman* (Nos. 1172 and 1174, First Tuscan Hall), or the *Magdalen* (No. 3409, Third Corridor), is utterly devoid of significance. So much does the same remark apply to the whole school that it will suffice here merely to enumerate the more important works of painters who, though technically accomplished, had ceased to be personalities or to add a single new word to the language of art. A notable exception is Jacopo Chimenti, called "l'Empoli" (1554–1640), whose *St. Ives reading a Petition presented to him by the Widows and Orphans* (No. 1261, Second Tuscan Hall) has something of the Venetian handling and

PLATE XXXI

FEDERIGO BAROCCIO

(1528–1612)

FLORENTINE SCHOOL

No. 1119. FRANCESCO MARIA DELLA ROVERE, DUKE OF URBINO

Francesco Maria II. is depicted three-quarter length, turned slightly to the right. He is clad in sumptuous gold-damascened armour, with a red sash over his shoulder and a frilled white collar framing his bearded face. His left hand is pressed against his waist, while with his right hand he grips the top of a plumed helmet on a table by his side. On the right are to be seen his shield and gauntlets. Dark background.

Painted in oil on canvas. 3 ft. $7\frac{1}{2}$ in. × 2 ft. $9\frac{1}{2}$ in. (1·10 × 0.85)



sumptuousness of colour, and has great merit as regards the portraiture of each individual head. There is also a good portrait by him in the Third Corridor: *Giovanni Battista Gambetti* (No. 3405). His smaller pictures in the First Tuscan Hall do not deserve notice.

The *Chastity of Joseph* (No. 1274) by Giovanni Biliverti (1585–1644); *An Augustinian Monk* (No. 1251) by Baldassare Franceschini ("Il Volterrano") (1611–1689); the *Pietà* (No. 50) by Stefano Pieri (1542–1629); and *Herminia curing the Wounds of Tancred* (No. 1278) by Ottavio Vannini (1585–1643), all in the Second Tuscan Hall, and the even more insignificant works by Fontebuoni, Francesco Morandini, Francesco Curradi, Tommaso Mazzuoli, G. M. Morandi, G. Bizzelli, A. W. Gabbiani, and Onorio Marinari, in the First Tuscan Hall, may be mentioned as illustrations of the hopeless state of Florentine art in the eclectic period.

THE SCHOOL OF MATTEO ROSSELLI

Of far higher standing than any of the artists here enumerated are a group of painters who issued from the school of Matteo Rosselli (1578–1655 ?). The best known of these, Carlo Dolci (1616–1686), though now held in slight esteem, was the idol of a generation who loved to adorn the walls of their houses with the abominations known as "oleographs," to which the smooth, *lêché* finish of Dolci—worthy of his name!—bears a certain resem-

blance. Dolci was the high priest of the cult of prettiness, which is the negation of real, significant beauty. Mawkish sentimentality and nauseating sweetness are the features that secured popularity for his pictures; but withal he was a craftsman of more than ordinary ability, faultless in drawing, meticulously careful in "finish." How completely he was lacking in the sense of the dramatic may be gathered from his *Salome with the Head of the Baptist* (No. 1535, Third Corridor)—merely a model, who might be a serving-maid, with no manner of suitable expression. Whatever attractiveness his female saints and heads of women may possess, compositions on a large scale, like the *Apparition of the Virgin to St. Louis of Toulouse* (No. 165, Hall of Baroccio), were beyond his limited powers. On a higher artistic level than these, or the *Magdalen* (No. 186, Hall of Baroccio), the *St. Galla Placida* (No. 207, Third Corridor), and the *St. Lucy* (No. 1147, First Tuscan Hall), is the excellent *Portrait of the Artist* (No. 262) in the Hall of the Painters.

It speaks well for Matteo Rosselli's ability to bring out whatever individuality his pupils may have possessed, that from his school issued four men so widely apart in aim and achievement as Carlo Dolci, Francesco Furini, Lorenzo Lippi, and Giovanni da S. Giovanni. Francesco Furini (1600–1649) was a very virtuoso of the brush. His *Hylas and the Nymphs*, in the room devoted to recent acquisitions, has a sweeping bravura that is almost akin to the scene-painter's art, and

a management of light and shade which seems to be derived from Bolognese sources.

In the same room is to be seen the *Triumph of David* by Lorenzo Lippi (1606–1664). David, carrying a sword and Goliath's gruesome head with the deadly stone firmly embedded in the broken skull, is depicted advancing to meet a crowd of dancing and music-making women. This picture, which is Lorenzo's masterpiece, is remarkable for its opulent, Rubens-like sense of colour. The *St. Agatha* and *St. Catherine* (Nos. 218 and 214), in the Hall of Baroccio, are uninteresting, inferior productions. Lorenzo Lippi was even more esteemed as a poet than he was as a painter. His *Il Malmantile racquistato* takes high rank in Italian literature.

Both Furini and Lippi were mildly revolutionary, in so far as they broke away from the academic formula which during the late sixteenth century had enslaved Florentine art. More independent still, and almost cynical in the substitution of trivial or coarsely suggestive subjects for the time-honoured Scriptural or mythological "histories" which until then had formed the subject-matter of all painting on a heroic scale, was Giovanni Manozzi, called Giovanni da S. Giovanni (1590–1636), who is honoured by the naming after him of the room that contains his pictures. Nothing could better illustrate the questionable taste of these tendencies, and at the same time his easy mastery of technique, than his large *Maternal Care* (No. 1556). This painting of Venus searching Cupid's head for vermin goes far beyond mere genre-like treat-

ment of mythology: it is almost a parody of the "grand style" of the eclectic school. Even more unconventional in its blunt realism and broad suggestiveness is the same artist's *The Bridal Night* (No. 1555)—a highly interesting document of Italian *seicento* life, brilliantly painted, but far too ambitious in scale for a subject of this nature.

Baldassare Franceschini, another Rosselli pupil, appears to have been strongly influenced by Giovanni da S. Giovanni, when he painted the fresco of *La Burla del piovane Arlotto* (No. 137), which was until recently actually attributed to Giovanni. Here again there is something unpleasantly incongruous in the raising of a trivial anecdote to the dignity of a wall decoration in fresco.

With this group of seventeenth-century virtuosi the art of painting in Florence came to an end. The eighteenth century did not produce a single painter whose productions are of any significance.

MANTEGNA AND THE SCHOOL OF PADUA

A VERY important school of painting arose in the fifteenth century in the old university town of Padua, although, strangely enough, its importance lies more in the widespread influence radiating from it to other art centres than in actual production, the number of distinguished Paduan masters being surprisingly limited. For the direction taken by Paduan painting, the impetus was given, first by the visit of Giotto, whose frescoes in the Arena Chapel inspired the first local master, Altichiero Altichieri, and subsequently by the prolonged stay at Padua of the great Donatello, whose noble example was of the utmost benefit to Andrea Mantegna (1431–1506), the most important master of the whole Paduan school.

Donatello, although himself a student of the antique, the true spirit of which he understood better than any of his contemporaries, was at the same time a close observer of Nature, a realist whose aim was the expression of individual character, and not the extraction of the typical elements from the sum total of accidental variations. His example was therefore bound whole-

somely to counteract the archæological tendencies of an art that had been fostered in that famous seat of humanistic learning, and that was based too exclusively on the study of the antique, or, to be more exact, of Roman relief sculpture.

SQUARCIONE

This antiquarian art sprang from the workshop—perhaps it would be more correct to say from the academy—of Francesco Squarcione (1394–1474), a Paduan notary's son, obsessed with a very passion for the antique, which led him to undertake extensive travels on classic soil, whence he brought back a vast collection of antique art treasures and drawings of other ancient works of sculpture and architecture that came to his notice. On his return to Padua he opened a school, in which the pupils were encouraged to copy antique sculpture, and which proved so successful that it boasted no fewer than 137 pupils. Squarcione was also active as a painter, and undertook large commissions for decorative work of every description, but a solitary picture from his brush, at the Berlin Gallery, is the only tangible and unassailed evidence we have of his artistic activity.

MANTEGNA

It was in Squarcione's school that Mantegna, who was born at Vicenza, received his first training and had instilled into his

mind that passion for the antique which remained with him to the very last, gaining an ever increasing hold on him, until, in the closing period of his life, he was apt to sacrifice the more essentially pictorial qualities of his art, which he owed largely to the influence of his father-in-law, Jacopo Bellini, to the imitation of the effect of Græco-Roman relief sculpture. Mantegna's talent was developed at such an early age that at the close of the first decade of his life he was already made a member of the Paduan guild of artists. From the entry in the records of that guild, it appears that he was an adopted son of Squarcione, with whom, according to Vasari's not very credible account, he became estranged owing to his union with Nicolosia Bellini. At the age of twenty-one he was already entrusted with important commissions, and soon afterwards, when still indentured to Squarcione, he painted his magnificent series of frescoes in the Eremitani Church in Padua, which made his name famous throughout the land and brought him tempting offers of employment, especially from Lodovico Gonzaga, Marquis of Mantua, whose service he entered in 1459. With the exception of a visit to Florence and to Rome, Mantegna spent the rest of his life at Mantua, where he painted that wonderful record of the character and life and proud, courtly bearing of the Gonzaga family : the grand, though now partially ruined, frescoes in the *camera degli sposi* in the old *castello*.

One of the first works painted by him at Mantua was an altar-piece for the chapel of Lodovico Gonzaga's castle. There is great

probability, if not absolute certainty, that this is the triptych of *The Adoration of the Magi* (Plate XXXII.), *The Resurrection, and The Circumcision* (No. 1111, Second Venetian Hall), which, according to an inventory of the objects inherited by Antonio de' Medici, Prince of Capistrano (son of the Grand Duke Francesco I.), was bought from the Gonzagas by the Medici family, and placed in their gallery in 1632. Most typical of the style we are accustomed to associate with the name of Mantegna is the little panel on the right. Here, in this *Circumcision*, the figures have the weight, the statuesque, classic dignity, of those known from his great frescoes, although they are of very small dimensions. Here, too, will be found his characteristic abundance of classic architectural detail—a sumptuous colonnaded hall, enriched with such ornamental details as elaborately carved capitals, wreaths and swags, pilasters with *groteschi* in relief, cornucopiæ, shells, marble-clad walls, lunettes with representations of *Abraham's Sacrifice* and *Moses*, and so forth.

It is interesting to note how, unlike the Florentines and Umbrians, who used their colonnades merely like open niches to give a frame to the large figures in front, and endeavoured to give a sense of space through the depth of the landscape beyond, Mantegna's spaciousness tends in an upward direction through the soaring architectural lines that tower high above the minute figures. Yet these little figures are so significant in their individual action and expression—the kindliness of the old priest, the fright

Plate XXXII

ANDREA MANTEGNA

(1431–1506)

SCHOOL OF PADUA

No. 1111. The Adoration of the Magi

Centre portion of a triptych, the sides of which show the Ascension and the Circumcision. The Madonna, seated in a glory of angels under the natural arch of a stone cave, or grotto, is holding the Infant on her lap with her right hand. From the left are approaching the three Magi, whose followers form a long cavalcade extending to the very crest of the rocky prominence in the background. On the rock above the cave are four angels in attitudes of prayer. On the extreme right, looking into the cave, is the figure of St Joseph.

Painted in tempera on wood. 2 ft. 6½ in. × 2 ft. 6½ in. (0·77 × 0·77).



of the exquisitely drawn Infant who is clinging to the anxious mother, the little St. John with his finger in his mouth, and the sympathetic bystanders—that they are in no way dwarfed or overweighted by the grandeur and wealth of the setting.

In the central panel with the *Adoration* (Plate XXXII.), the Virgin, one of Mantegna's most beautiful conceptions, is seated, supporting the Infant on her lap with her right hand, under the natural arch of a stone cave or grotto, and receives the homage of the advancing Magi, who are followed by a long cavalcade winding round the rocky hills. The whole landscape, the horizontal lines of the white clouds in the deep blue sky, the emphatically accentuated structure of the rocks, the careful rendering of the plants and grasses springing from the crevices in the rocky ground, and the young fig-tree that has taken root at the side of the cave, have the somewhat hard precision and exquisite workmanship that are typical of the master, as typical as the placing of the towering, caryatid-like figure of St. Joseph at the extreme end of the composition.

The *Resurrection*, on the left wing, is the least admirable of the three sections. Mantegna, whose figures always stand so firmly and weightily on the ground, imparts the same architectonic quality to the Christ and to the angels, who are not floating in the air, but standing without support in defiance of the law of gravitation. The centrepiece of the triptych is painted on a convexly curved panel. This deviation from the customary level surface does not appear to be due to warping of the wood.

Later in date, though at least ten years earlier than the year 1488 given by Vasari, is the marvellously minute, almost miniature-like panel known as the *Virgin of the Quarries* (No. 1025, Second Venetian Hall). To find the like of it as regards exquisite precision in the painting of the landscape background with its winding road leading to the gates of a hill-city, its pigmy-like quarry-workers and field-labourers, one would have to refer to the Early Flemish primitives. Yet all the objective truth of these surroundings in no way detracts from the grand stateliness of the Madonna, who is seated, with the naked Infant Christ, on a kind of natural dais formed by the clearly stratified rocky formation of the quarry. The busy doings of the workaday world down below and in the far distance only serve to accentuate the majestic loneliness of the pensive and slightly melancholy Madonna in the foreground. At the time of Vasari this precious little panel was already in the possession of Francesco de' Medici. The picture is in an astoundingly fine state of preservation and is practically now as it was when it left the master's studio. And this is a rare enough state of things with works by the Early Italians.

Mantegna transmitted his talent, though not his genius, to his sons, Lodovico and Francesco, whose works bear a superficial resemblance to their great father's. His influence, however, like that of Squarcione, extended over the whole north of Italy, and was particularly felt at Verona and Ferrara.

THE SCHOOL OF VERONA

HOW closely the early-sixteenth-century school was related to Mantegna may be judged from the superb *Portrait of Elisabetta Gonzaga, Wife of Guidobaldo I., Duke of Urbino* (No. 1121, Plate XXXIII., Tribuna), which, after having been catalogued as a work by Mantegna, was subsequently given to the Veronese master Bonsignori (by Crowe and Cavalcaselle), then to another Veronese, Francesco Caroto (by Morelli, whose opinion is endorsed by Mr. Berenson), and to Lorenzo Costa (by Burckhardt, the author of the *Cicerone*), and is now officially attributed to an anonymous painter of the Veronese school.

CAROTO

Of all these contradictory attributions, the one to Caroto (1470–1546), a pupil of Liberale da Verona, subsequently influenced by Mantegna and Raphael, is the most plausible. The subtly modelled head, with its finely pencilled eyebrows, denotes a woman of high culture and refinement and noble character, such as Elisabetta actually appears as described in the pages of Baldassare Castiglione's *Book of the Courtier*. The design

of the portrait is strictly symmetrical, with great stress laid on the severe horizontal and vertical lines. Even the gold checkers on the black dress follow, as far as possible, these directions. The squareness of the face is accentuated by the vertical lines of her brown tresses and the horizontals of the juncture of forehead and hair and of the band by which the scorpion, the symbol of logic, is fixed under the parting of the hair. The dress is cut in a square round the neck, and even the inevitable slope of the shoulders is counteracted by the opposed lines of the roseate evening landscape in the background.

Elisabetta Gonzaga was one of the most remarkable women of the Italian Renaissance. A devoted wife and mother, she shared with Federigo, her father-in-law, and Guidobaldo, her husband, that love of art and letters and courtly refinement for which the court of Urbino had become famous throughout Italy as the training-school for princes.

To Caroto is officially attributed the *Portrait of a Captain with his Shield-bearer* (*Gattamelata and his Page*) (No. 571, First Venetian Hall), although on the frame appears the name of Paolo Morando, called Cavazzola (1486–1582), an attribution which is upheld by Mr. Berenson. The picture is certainly painted under Venetian influences, and was actually at one time held to be by Giorgione. Michele da Verona and Francesco Torbido have also been credited with its authorship. Both these masters belong to the school of Verona, as does also Cavazzola, a pupil of Domenico Morone,

Plate XXXIII

VERONESE SCHOOL

EARLY SIXTEENTH CENTURY

No. 1121. Elisabetta Gonzaga, Wife of Guidobaldo I., Duke of Urbino

In this portrait, which was formerly attributed to Mantegna, but is now believed to be by Caroto, Elisabetta Gonzaga is depicted full face, looking straight out of the canvas. She wears a low-necked black and gold checker dress, cut square round the neck. A thin gold chain is suspended from her neck. An ornament in the shape of a scorpion is fixed by a band on her forehead under the parting of her hair. In the background is a rocky landscape with twilight effect.

Painted on wood. 1 ft. 8 in. × 1 ft. (0·51 × 0·31).



and thus indirectly an artistic descendant of Mantegna. The picture, which is remarkable for the splendid painting of the armour, was acquired in 1821 from the Vienna Gallery in exchange for another painting.

BRUSASORCI

A pupil of Caroto was the Veronese Domenico Brusasorci (1494–1567), whose historical importance was first discovered and pointed out by Mr. Berenson, who labels him " the first purely pictorial artist in Italy," a painter who had " a way of handling contour, mass, and surface, of grouping and co-ordinating, even a dependence upon effects produced by actual brushwork, which only seem to us less modern than Tiepolo or certain famous painters of to-day because of their inevitable cargo of Cinquecento shapes and attitudes." The same authority is emphatic in insisting upon Brusasorci's authorship of the fine *Portrait of an Unknown Man* (No. 356, Second Venetian Hall), which was until recently catalogued as a *Portrait of Giorgione* by himself, and is now labelled " Venetian School."

By Brusasorci's follower, Paolo Farinati (1522–1606), a pupil of Giolfino, is the not particularly interesting *Head of St. Paul* (No. 612, First Venetian Hall), which is given by the authorities of the Gallery to Paolo Veronese; and possibly the sketch, in oils, of *A Woman in a White Dress, and Other Figures* (No. 997, Italian

Room). Among Brusasorci's followers were also Paolo Veronese and G. Battista Zelotti, whom we shall meet again among the painters of the Venetian school, into which the school of Verona became merged in the second half of the sixteenth century.

THE SCHOOL OF FERRARA

FERRARESE art may be said to begin with Cosimo Tura (1430?–1495), although early records mention the names of Ferrarese painters as far back as the thirteenth century. Tura, who was the son of a shoemaker, may have received his first instruction from some local painter,—Vasari mentions a certain Galasso in this connection,—but whilst still young he went to Padua and entered the school of Squarcione, where he acquired that strangely harsh and severe style which is the very antithesis of prettiness or gracefulness, the plastic hardness of contour, the almost baroque exuberance of architectural decoration, that not only mark his own work, but became, in spite of later modifications, characteristic of the whole school of his native town. The school of Ferrara may thus be said to be an offshoot of the school founded by Squarcione in Padua.

Although of small dimensions, and only a portion of an ancona, other parts of which are to be found at the Louvre, the Bergamo, and the Berlin Galleries, Tura's *St. Dominic* (No. 1557) may be considered a perfect example of the master's style and of his mannerisms—his rugged strength and bronze-like treatment of the flesh, the exaggerated knotty knuckles and lean fingers, the

almost grimacing expression of the face, the sharp angles of the drapery. The figure, clad in a black cloak over a white robe, is sharply silhouetted against a flat gold background. This important little picture was bought some few years back for the low price of £200. The polyptych of which it formed part was painted by Tura for his patron, Duke Ercole of Ferrara, in 1475.

FRANCESCO COSSA

Tura's principal pupil, Francesco Cossa, is not represented at the Uffizi. The next master who calls for notice is Cossa's pupil, Lorenzo Costa (1460–1535), who in 1483 entered the service of Giovanni Bentivoglio in Bologna, where he afterwards worked in partnership with the painter-goldsmith Francesco Francia, and thus became one of the founders of the Later Bolognese school. Costa was by no means a master of the first rank, but he toned down the uncouth angular contortions of the earlier and infinitely stronger Ferrarese masters and introduced something of Umbrian softness and gentleness into his paintings, and more especially into his landscape backgrounds. His *St. Sebastian* (No. 1559) has still the characteristic Ferrarese hardness of contour, but the modelling is simpler than in Cossa's figures, the sense of form and colour more delicate, and the expression thoughtful and resigned. The little picture was bought in 1906 for the sum of £80.

Costa and Cossa's pupil, Ercole Roberti, helped to form the

style of Lodovico Mazzolino (1478 ?–1528), an excellent colourist, who produced numerous small pictures of Biblical subjects, meticulously careful in their miniature-like finish, but unpleasantly red in the flesh-tones. The most attractive of his four little panels at the Uffizi is the *Madonna and Child, with SS. Anne, Joachim, and John the Evangelist* (No. 1032). The crowded and exquisitely wrought *Massacre of the Innocents* (No. 995) and the *Nativity* (No. 1030) are also good examples of his art; whilst the *Circumcision* (No. 1034) is distinctly coarser in handling.

DOSSO DOSSI

Among Lorenzo Costa's pupils in Bologna was also Giovanni di Niccolò Luteri, better known as "Dosso Dossi" (1479–1541), who on or before the breaking-up of his master's school in 1506, went to Venice, where he became deeply impressed by the art of Giorgione, and afterwards of Titian. A contemporary and friend of Ariosto, who sang his praise in the 33rd canto of his *Orlando Furioso*, he was imbued with a similar spirit of fantastic romance, and has not without reason been called "the most imaginative of the Italian painters of the Cinquecento." By no means impeccable as a draughtsman of the human figure, he had mastered much of the charm of Venetian colour, and became the forerunner of Correggio in the poetical use of light and shade. Whilst the Uffizi contains no example of his imaginative, romantic compositions,

the Gallery boasts an excellent example of his skill in portraiture: the fine *Portrait of a Warrior* (No. 627, Hall of Baroccio). To his brother and collaborator, Battista Dossi (?–1548), an artist of inferior distinction, is attributed the *Saint in Ecstasy* (No. 1036).

Both Mazzolino and Dosso Dossi influenced the early work of Benvenuto Tisi, called "Garofalo" (1481–1459), a prolific painter who, having been first taught by Panetti, travelled all over Italy, and, like a true eclectic, took hints from all the masters with whose art he came in touch, notably from Raphael. He is the painter of the little *Annunciation* (No. 1038). The copy on a miniature scale of the Dresden Titian, *The Tribute Money*, which is catalogued under Garofalo's name, is not from his brush. Another doubtful attribution is the one to his pupil, Girolamo da Carpi (1501–1556), of the *Martha and Mary at the Feet of the Saviour* (No. 994).

The utter decadence of the later school of Ferrara is exemplified by Ippolito Scarsella, called "Scarsellino" (1551–1620)—*The Holy Family* (No. 1084), and *The Judgment of Paris* (No. 1092)—and by Giovanni Bonatti (1636–1681)—*S. Carlo Borromeo and the Plague-stricken* (No. 1028). All the pictures here mentioned are in the Italian Room.

FRANCIA AND THE SCHOOL OF BOLOGNA

THE school of Bologna may be said to date from the arrival of Lorenzo Costa in the Emilian capital in 1483. The greatest master of this school was Francesco Raibolini, better known as Francesco Francia (1415–1517), who acquired great fame as a goldsmith, medallist, and niello-worker, before he devoted himself to painting, his master being probably Lorenzo Costa, with whom he entered into partnership about 1490, for the opening of an important bottega and art school at Bologna. Francia's art, which at the beginning betrayed the goldsmith's hand by the stiff, angular draperies and smooth, careful finish, was more remarkable for its quiet tenderness and for the exquisite care bestowed upon the execution than for expressiveness, profoundness, or originality. He was the teacher of Timoteo Viti, through whom he became one of the artistic progenitors of Raphael. To the end of his life he seemed to attach more importance to his skill as a goldsmith than to his practice as a painter, since he continued to sign his pictures "Francia aurifex" or "Francia aurifaber."

The Uffizi Gallery boasts none of Francia's altarpieces, of

which he painted so vast a number, but is fortunate in owning one of his most precious masterpieces in the *Portrait of Evangelista Scappi* (No. 1124), a portrait which in the meticulous precision of the delineation and modelling of the features may well be compared with the work of such Northern masters as Van Eyck or Memlinc. On the scroll, which the sitter firmly grasps with both hands, is the inscription

D^no^ Vangelista di Scappi in Bolo . . . ,

which establishes the identity of the person portrayed, a Bolognese notary and son of another notary, Giovanni Scappi, for whom Francia painted the altarpiece of the *Madonna and Saints*, formerly in the Church of the Annunziata, and now in the Pinacoteca of Bologna. The portrait was painted in the early years of the fifteenth century.

CORREGGIO AND THE SCHOOL OF PARMA

ALTHOUGH Corrado Ricci has shown fairly conclusively that Antonio Allegri, called from his birthplace "Il Correggio" (1494–1534), could not have been, as has been asserted by many chroniclers and critics, a pupil of Tura's pupil, Francesco Bianchi of Modena, and of Francia, there can be little doubt that directly or indirectly he was indebted for his early training to some master or masters of the Ferrarese school, and that his art shows the influence of Francia and Costa, and also of Dosso Dossi. His unusually receptive mind subsequently took hints from Mantegna's art at Mantua, from Raphael, from his Venetian contemporaries, from everybody who had anything to teach him. But such was the quality of his mind that, unlike the Bolognese eclectics, who consciously tried to combine into an academic formula the various excellences derived from different sources, he assimilated these various elements into a style of his own, which made him one of the most personal and deservedly renowned artists of the Italian Renaissance.

It is true that the sweetness of his Madonnas and female saints

is somewhat cloying, that his emotional expression strikes no deep chord and at times verges on sensuality, that his power of expressing movement led him to bravura performances in which he lost the firm grasp of expressive design. But with all that his art represents technically, as Burckhardt rightly observes, "the last and highest development of Italian painting." If the Florentines had brought linear design to perfection, if the Umbrians had achieved the final triumph in space-composition, if the Venetians had been the first to understand the functional importance of colour as an integral part of the pictorial conception, it was left to Correggio to add to the language of art the new element of chiaroscuro. Leonardo had experimented with, and enormously advanced the knowledge of, light and shade. But it was in the art of Correggio that light assumed for the first time its true function, just as colour had done in the painting of the Venetians.

The most important and characteristic, though by no means faultless, work by Correggio at the Uffizi is the *Madonna adoring the Child* (No. 1134, Tribuna), a picture the authenticity of which was at one time assailed from many quarters, but which is now generally and rightly accepted as the work of the master's own hand. The lowering of tone produced by four centuries has been unable completely to harmonise and to fuse the colours, but the general design and the management of the strong light which is concentrated upon the admirably foreshortened Infant Saviour

are beyond reproach; whilst the youthful beauty and perfect expression of happiness in the face as well as in the hands of the Madonna will ensure the popularity of this picture for all time. This Madonna cannot compare with such works of Correggio as *La Notte* at the Dresden Gallery, or even the *Vierge au Panier* at the National Gallery, but the blissful joy of young motherhood has rarely, if ever, been stated with more winsome charm. The picture was given to Cosimo II. by the Duke of Mantua, and placed in the Gallery in 1617.

The Flight into Egypt (No. 1118, Tribuna) was painted about 1516 for the Church of S. Francesco at Correggio. The colours are here better harmonised, the handling is more virile; but the figures are not without an unpleasant sense of posturing—the result of a lack of that sincerity and true devotional spirit which entrance us in the groping efforts of the primitives. The *Head of St. John the Baptist on a Dish* (No. 1132), which the official Catalogue ascribes to Correggio, although the lettering on the frame says "Venetian School," is not by the master, and is utterly unworthy of its position among the chosen works in the Tribuna. The large *Head of a Child* (No. 1016, Italian Room) is again merely a copy by some pupil or imitator, and not by the master to whom it is still ascribed. On the other hand, the precious little panel of the *Madonna and Child, in a Glory of Angels* (No. 1002), in the same room, is a perfectly genuine early work by Correggio, painted about 1514, which affords clear evidence of Mantegna's

influence upon the master. To verify this, it is only necessary to compare the forms, action, and expression of the Infant Christ with the similar figure in the *Circumcision* by the Paduan master, in the Second Venetian Hall.

Correggio's example stimulated widespread imitation, but none of his followers evinced any of the master's genius. They contented themselves with the copying of his superficial qualities. His most successful follower was Francesco Mazzuoli, or Mazzola, called "Il Parmigianino" (1504–1540), the painter of the *Madonna and Child, with SS. John and Mary*, and the disproportionately large *Prophet Zacharia* (No. 1006, Italian Room), the *Portrait of a Lady with a Turban* (No. 182, Hall of Baroccio), and the *Portrait of the Painter* (No. 386, Hall of the Painters). To the school of Parma also belongs Gian Francesco Maineri (fl. 1489–1505), one of whose rare works is the *Christ bearing His Cross* (No. 1572, Italian Room).

THE MINOR SCHOOLS OF NORTHERN ITALY

LITTLE time need be lost over the few pictures that illustrate the art which flourished in the fifteenth and sixteenth centuries in the local schools of such centres as Cremona and Modena, most of which were more or less closely connected with the school of Ferrara-Bologna and with that of Venice. To the Cremonese painter Giulio Campi (1500 ?–1572), a pupil of the Brescian Romanino, afterwards influenced by Parmigianino, Dossi, and the Venetians, Mr. Berenson ascribes the not very important anonymous *Portrait of a Man with a Guitar* (No. 639, Second Venetian Hall) and the supposed auto-portrait of the painter *Galeazzo Campi, of Cremona* (No. 424, Hall of the Painters). Amongst the auto-portraits is also one of Bernardino Campi's pupil *Sofonisba Anguissola Lomellini* (1528–1625) (No. 400), one of the few women-artists of the Renaissance who rose to some degree of fame. To enter into details about the pictures in the Italian Room by such third-rate artists as Bartolommeo Schidone (1570 ?–1615) of Modena, Andrea de Micheli ("Il Vicentino"), and Francesco Trevisani of Treviso, would serve no purpose whatever.

The school of Brescia was founded by Vincenzo Foppa's pupil Civerchio and Floriano Ferramola. Ferramola was the master of Girolamo Romanino (1485–1528), the painter of the *Portrait of a Boy* (No. 578, First Venetian Hall), which was formerly attributed to Paris Bordone. Romanino, and to an even greater extent Giovanni Girolamo Savoldi (1480–1548 ?), were almost completely dominated by Venetian influences. Indeed, Savoldi and the Later Brescian masters are generally considered to form a branch of the Venetian school. By Savoldi is the beautiful and important *Transfiguration of Christ* (No. 645, Second Venetian Hall), a picture of solemn impressiveness, painted in a sumptuous scheme of bronzed colours.

MORONI

The greatest masters produced by the school of Brescia were Moretto (Alessandro Bonvicino) (1498 ?–1555 ?), who is unfortunately not represented at the Uffizi, and his pupil, Giovanni Battista Moroni (1520 ?–1578), an artist who devoted himself almost exclusively to portrait-painting, his rare attempts in other directions being but feeble imitations of Moretto's style. In portraiture, Moroni did not often probe the soul and secret thoughts of his sitters, but in purely objective truth of statement and in accuracy of tone-values he stands almost unrivalled among the artists of his period. Titian, who is said to have advised

PLATE XXXIV

GIOVANNI BATTISTA MORONI

(1520?–1578)

SCHOOL OF BRESCIA

No. 586. PORTRAIT OF A MAN

A full-length figure of a man in sober black costume with ruff collar and cuffs, his left hand on the hilt of his sword, his right arm raised and index finger pointing at a flame issuing from a vessel placed on a stone pedestal with a Latin inscription and the artist's signature. Tiled marble floor. The background is a plain wall with an opening in the left hand corner, through which is seen a view of an Italian town.

Painted in oil on canvas. 5 ft. 11 in. × 3 ft. 3½ in.


QVID VOLO

people who had come to him from Moroni's own district to have their portraits painted, to go back and employ the excellent master they had in their midst, showed a fairer appreciation of Moroni's gifts than Mr. Berenson, who is unnecessarily severe in his criticism of the Brescian master.

Strangely enough, the *Portrait of a Man* (No. 582), which has been chosen for the honourable position among the great works in the Tribuna, is by far the dullest and least important of the four pictures by Moroni at the Uffizi. If he were to be judged by this mediocre performance, his claim to greatness would be based on very slender foundations. An infinitely finer achievement is the full-length *Portrait of a Man* (No. 586, Plate XXXIV., First Venetian Hall), whose sober black costume is boldly silhouetted against a plain wall, through an opening of which is seen a glimpse of a town. The man's right arm is in a position that suggests that it was originally leaning on some support; and his hand points at a flaming vessel on a stone pedestal on the front of which is inscribed the device from the Gospel,

ET QVID VOLO
NISI VT ARDEAT,

and, lower down, the date M.D.LXIII, and, in uncials, the signature

Jo. Bap. Moronus p.

An admirable piece of straightforward portraiture, in which the greys are managed with a mastery that forestalls the art of

Velazquez. Technically almost as fine as this picture is the bust portrait of a somewhat sinister-looking man (No. 629), with a book so conspicuously placed on a balustrade that it must be assumed to have a symbolical meaning and to denote the sitter as a man of letters. The *Portrait of Giovanni Antonio Pantera* (No. 642), the author of the *Monarchia di Cristo*, is less remarkable as regards craftsmanship, but stronger as a piece of character-painting. A copy of the book, which was printed in 1535, and dedicated to Francis I., is placed in the sitter's hand.

THE ECLECTIC SCHOOL OF BOLOGNA

THE academy of Bologna, the school from which issued the large band of eclectics that spread the gospel of picking and choosing and recombining the chief qualities of all the leading masters of the past, was founded by Lodovico Caracci (1555–1619). Form was to be taken from antique sculpture, colour from the Venetians, composition from Raphael, movement from Michelangelo, chiaroscuro from Correggio, and even such comparative mediocrities as Primaticcio, Parmigiano, and Niccolò dell' Abbate were pressed into service to contribute whatever praiseworthy features may be found in their art. Thus Lodovico Caracci, and his nephews Agostino (1557 ?–1602) and Annibale (1560–1609), set up an academic standard of rigidly enforced rules of beauty, which has remained the curse of all European academies to this day, and which only succeeded—except where genius broke away from the rules — in stifling spontaneous, personal expression, and in producing accomplished craftsmen, whose work has little or no artistic significance. Yet, at the time when Lodovico compiled his code of perfection, the

practice which he followed and advocated was a wholesome reaction against the utter stagnation into which art had fallen under the rule of the mannerists, who contented themselves with the unintelligent imitation of the superficial qualities of some single master. Moreover, the study of Nature was not wholly excluded from the Caracci recipe.

ANNIBALE CARACCI

Lodovico is to be noticed more for his activity as a teacher than as a painter. His nephew, Annibale Caracci, was by far the most able artist of the family. He had in his youth spent some years at Parma and at Venice. That he had studied Titian not without benefit to his art is abundantly proved by his *Bacchante* (No. 1133, Tribuna). It may be Titian coarsened and debauched, but it is not a picture lightly to be dismissed. The colour has much of the Venetian glow ; whilst the back view of the Bacchante, who is raising herself on her right elbow and accompanying the action of the body with a corresponding turn of the head, has a heightened vitality that suggests the study of Michelangelo. Annibale's formidable talent appears to even better advantage in his excellent character *Portrait of a Monk*, with a half-sceptical smile lingering on his features (No. 170, Hall of Baroccio). In the same room is his *Laughing Man, with a Monkey on his Shoulders* (No. 171), and in the Italian Room his *Virgin and Child, with St. John* (No. 1007).

Among the most gifted of the Caracci pupils was Domenico Zampieri, called "Domenichino" (1581–1641), whose *Portrait of Cardinal Agucchia* (No. 1109, Tribuna) is hung too high to allow of its merit being properly judged. Francesco Albani (1578–1660) devoted himself more particularly to mythological subjects. His Cupids and Nymphs and Goddesses have a certain elegance and decorative effectiveness, to which may be traced back the development of French academic art during the eighteenth century. Of this, the most characteristic phase of his art, the Uffizi owns but a few unimportant and small examples — the *Venus Reposing* (No. 990), the two versions of the *Rape of Europa* (Nos. 1094 and 1057), of which the larger is by far the best, and the *Dancing Cupid* (No. 1044). From his brush is also the *Infant Jesus, surrounded by Angels with the Instruments of the Passion* (No. 222, Hall of Baroccio).

GUIDO RENI

Over-sweet and almost repulsively sentimental, Guido Reni (1575–1642), the painter of many tearful Magdalens and sugary women's heads, once the idol of the public, is now held in such slight esteem as is scarcely warranted by his fine craftsmanship. He studied at the Caracci Academy, and was in his early work, before he had been seized by the mania for prettiness, strongly influenced by the Tenebrosi of Naples. His *Susannah and the Elders* (No. 3399, Hall of Giovanni of S. Giovanni) is a picture

that may well arrest attention. In the nude body of Susannah, who wears a startled but by no means displeased expression at finding herself discovered by the two elders, he realised the ideal of perfect form, which was ever before the eclectic's mental vision. And the colour is harmonised to a splendid golden glow. His large illustration to Ariosto's *Orlando Furioso—Bradamante listening to Fiordespina's Account of Ruggero's Adventures* (No. 203, Third Corridor)—is intolerably affected in pose. Nor is it possible to wax enthusiastic over his *Cumæan Sibyl* (No. 163), *St. Dominic* (No. 1554), the large *Virgin and Two Saints* (No. 3394), and the very typical *Holy Virgin* (No. 1113), all in the Hall of Baroccio. "A pretty little painting" is the only description that will fit his *Virgin and Child, with St. John* (No. 998, Italian Room).

GUERCINO

Giovanni Francesco Barbieri, called "Il Guercino" (1591–1666), is another Bolognese who from the teaching of the Caracci veered round to the dramatic and often violent, strongly contrasted light and shade of the Neapolitan Tenebrosi, and who in the later part of his career, after his return to Bologna from Rome, fell into tedious vapidness. An unusually fine example of his later manner, indeed a picture of considerable formal beauty, if without any spiritual significance, is the *Samian Sibyl* (No. 1114, Hall of

Baroccio). She is depicted standing, her hands resting on an open book with the inscription :

SALVE CASTA SYON PER MULTAQUE PASSA PUELLA.—SIBILLA SAMIA.

His *Head of St. Peter* (No. 187) may be passed over without comment. The *Sleeping Endymion* (No. 1137) is hung high above a door in the Tribuna, where it cannot be properly seen. In the Italian Room there is a little painting on copper, a *Landscape, with Small Figures* (No. 1040), which appears to be from his brush.

Innumerable are the sentimental, sorrowing Virgins, generally attired in a garment of rather aggressive blue, by or attributed to Giovanni Battista Salvi, called " Sassoferrato " (1605–1685) after his native place. The *Virgin in Sorrow* (No. 191, Hall of Baroccio) is a fair illustration of his type. If little edification is to be gained from these, the leaders of the eclectic movement, the minor men only deserve notice now and then for a display of fine craftsmanship. With them, we have ceased to deal with personalities. The *St. Peter delivered from Prison* by Carlo Bonone (1569–1632) (No. 112, Third Corridor) may be mentioned as typical of the dull and dreary achievement of these men. They are fortunately not over-abundant at the Uffizi Gallery, though the removal of the pictures by Marcantonio Franceschini, Cesare Aretusi, G. Andrea Donducci, Lavinia Fontana, Carlo Cignani, Cammillo Procaccini, Alessandro Tiarini, Lucio Massari, Emilio Savonazzi, Giuseppe Crespi, and Giovanni Lanfranco would entail no serious loss to the collection.

CARAVAGGIO AND THE "TENEBROSI"

OF the three chief movements into which Italian painting of the decadent period is divided, by far the most vital and beneficial was the revolt of Caravaggio and the Naturalists or Tenebrosi against imitative mannerism and eclecticism. Caravaggio, whose real name was Michelangelo Amerighi (1569–1609), was born at Caravaggio in Lombardy. He had the advantage of great natural gifts, which he exercised and developed freely, without being led into the academic path by the teaching of any particular master. What he learnt, he learnt from Nature herself; and being a man of violent temper and fierce passions—his adventurous life of brawls and bloodshed and imprisonment reads like a fantastic romance—he found in Nature a reflection of the violence of his character. In his rejection of prettiness and conventional codes of beauty, in his choice of subjects that defied all traditional rules, in his whole attitude of revolt, he had much in common with an artist nearer to our own time, with the Frenchman Courbet, the founder of the modern realistic school. He was particularly devoted to the representation of the low types of gamblers and ruffians, with whom he associated in Rome and Naples, the chief centres of his

activity. The robust vigour of his style, the dramatic force of his emphatic light and shade, soon gained him public applause and brought within his circle of influence, for a while at least, artists as temperamentally opposed to him as Domenichino and Guido Reni; and it cannot be denied that this influence was thoroughly wholesome.

But patronage was still largely in the hands of the Church, and even a man of Caravaggio's temper and disposition and predilections had frequently to apply his brush to the illustration of Bible history. It is scarcely necessary to affirm that devotional spirit is the last quality to be looked for in Scriptural representations by this master, who is unfortunately quite inadequately represented at the Uffizi. Neither the *Christ among the Doctors* (No. 184) and the *Christ and the Tribute Money* (No. 195, Hall of Baroccio), nor the little shield with the *Head of the Medusa* (No. 1031, Italian Room) are to be reckoned among his most powerful works.

RIBERA

Although a Spaniard by birth, Giuseppe Ribera, called "Lo Spagnoletto" (1588–1656), the painter of the *St. Jerome* (No. 1104) in the Tribuna, should be mentioned here as one of the chief masters of the Naturalist school in Naples, where he became the leader of a tyrannical cabal of artists who did not shrink from resorting to crime and violence in order to remove competition and

to maintain their supremacy. Ribera went farther even than Caravaggio in his violent contrasting of light and shade. He carried this system so far that in his nude figures of emaciated ascetics and agonised martyrs the passages of black shadow are set sharply against the flat masses of gleaming lights, without those connecting half-shadows or half-lights which serve most artists to obtain the illusion of plastic roundness. In spite of his excessive violence and gloom, Ribera must be ranked among the great colourists.

SALVATOR ROSA

Among his pupils was Salvator Rosa (1615–1673), one of the most interesting figures of his time and country. Not only did he treat with equal facility such varied subjects as historical scenes, landscapes, seascapes, genre, portraits and battle pictures, but he was an accomplished poet, satirist, and musician—creative as well as executive. In the course of his adventurous life he actually became a member of a band of highwaymen, and he took part in Masaniello's revolt against Spanish oppression. His historical and Biblical compositions, of which the Uffizi owns the *Job* (No. 3387, Hall of Giovanni di S. Giovanni), rarely rise above theatricality, but in his romantic, stormy landscapes, in his scenes of brigands' life and hand-to-hand fighting, he rose to real greatness. His management of light approaches at times the achievement of Rembrandt; and his wind-tossed, melancholy, wild landscapes,

peopled by fantastic little figures that are entirely in keeping with the dramatic setting, mark an important phase in Italian seventeenth-century art. He was among the first to paint landscape for its own sake, in order to express a mood of Nature, and not merely to emphasise the mood of the drama enacted by the figures. Rather did he reverse this order of thought. His large *Landscape* (No. 3393, Third Corridor), with its broken, twisted, gnarled trees, is a hauntingly romantic conception. Both this and the other large *Landscape* (No. 100) were presented to the Gallery by Dr. Arthur de Noè Walker. Of his four little pictures in the Italian Room, the best is the signed *Sea Piece* (No. 1003).

Another Ribera pupil, who was destined to rise to great fame in Italy and in Spain, where he spent the best years of his life in the service of Charles II., was Luca Giordano (1632–1705). His extraordinary facility gained him the nickname "Fa Presto." His small *Rape of Dejaneira* (No. 1102) and *Thetys on a Shell* (No. 1046) are not sufficiently important to give even a remote idea of his brilliant technical skill.

Like the Spaniard Ribera, the Dutchman Gerard Honthorst (1590–1656), whose predilection for night-scenes, partly lighted up by the radiance emanating from a natural or supernatural source, caused him to be known as Gherardo delle Notti, should be classed among the Italian Tenebrosi, or followers of Caravaggio. In his masterpiece, the *Adoration of the Shepherds* (No. 190, Hall of Baroccio), the influence of Caravaggio is tempered by that

of Correggio. The awe and exaltation of the shepherds, who appear dazzled by the bright light that radiates from the Infant Saviour, are rendered with real intensity of feeling. A similar effect is to be found in his *Virgin and Child, with St. Joseph and two Angels* (No. 157, Hall of Baroccio). The candle-light *Supper* (No. 1518, Third Corridor), the similar scene (No. 148) in the Hall of Rubens, and the *Gipsy Fortune-Teller* (No. 152), in the same gallery, show him under the domination of Caravaggio.

THE SCHOOL OF GENOA

ALTHOUGH little attention is generally given to it in the histories of art, an important school of painting flourished at Genoa during the sixteenth and seventeenth centuries. The commercial relations of Genoa with the North had caused several Flemish and German artists to settle in Genoa, and the prolonged visits of Rubens and Van Dyck could not but have a beneficial effect upon the school which in its general tendencies is closely allied to the Naturalists. The first Genoese master of any importance who is represented at the Uffizi is Luca Cambiaso (1527–1585), the painter of the *Virgin and Child* (No. 160, Hall of Baroccio). His precocious talent was already fully developed at the age of fifteen, and the reputation he enjoyed for his amazing facility and rapidity is equalled only by that of Luca Giordano.

Some excellent artists issued from the school of the Genoese painter Pietro Sorri (1556–1622). Chief among them was Bernardo Strozzi, known as Il Prete Genovese (1581–1644), who subsequently became a close follower of Caravaggio and left numerous portraits of truly admirable character and *facture*. The *Christ and the Pharisees* (No. 224, Hall of Baroccio) exemplifies

Religion
Berkeley, Calif.

the naturalistic and more vigorous phase of his art. The sharply contrasted light and shade of the Tenebrosi, and something of Salvator Rosa's romantic conception of landscape, are to be found in the art of Alessandro Magnasco (1681–1742), who can be studied best in the little Gallery at Bassano. His *Landscape, with St. John the Baptist Preaching* (No. 1054) and *Landscape, with Hermits* (No. 1048, Italian Room) give scarcely a hint of the fine dramatic quality of his best work. An able artist of this school was also Valerio Castello (1625–1659), whose *Rape of the Sabines* (No. 128, Third Corridor), in spite of its flashing lights and restless movement, is far above the average achievement of his time. Giovanni Benedetto Castiglione (1616–1670) is best known for his Bassanesque animal pieces, of which the large *Beasts behind an Army* (No. 3408, Third Corridor) is less satisfactory than the smaller pieces in the Italian Room (Nos. 1024, 1098, 1042, and 1062). Francesco Costa, Andrea Carlone, and Pellegrino Piola are among the minor Genoese artists who figure in the Catalogue.

For the taste and rather superficial decorative style which prevailed in the Italy of the Baroque period, it is sufficient to indicate the *Achilles at the Court of Lycomedes* (No. 98), and the companion picture, *The Education of Achilles* (No. 99, Third Corridor), both by Pompeo Batoni of Lucca (1708–1787).

THE SCHOOL OF VENICE

RETARDED in its development, the school of Venice and Murano, which retained certain elements of Byzantinism at a time when in Florence and other great Italian centres the art of painting had already attained to new and vigorous life, was able to benefit at the time of its rise, about the middle of the fifteenth century, from the discoveries that had been made elsewhere during the preceding century; to advance with unprecedented rapidity; and in some respects far to outstrip the achievement of the other schools, and to retain its opulent splendour when the rest of Italy, still feverishly active as regards the production of pictures, had practically ceased to produce work of any real significance. Last to arise, the school of Venice was also last to decline.

The position of Venice: her constant intercourse with the East; her climatic conditions: her soft, pearly atmosphere; her wealth, with the attendant love of splendour and brave pageantry—everything helped to turn the attention of the Venetian painters from the outset towards rich colour. The art of Florence was essentially an art of fresco-painting, and even the easel pictures retained to a large extent the emphatic outlines and

flat tints of the early fresco-paintings. The Venetians from the outset thought in terms of colour rather than of line. Their painting was true painting, not tinted drawing with a suggestion of relief. Their colour was basic, and not adventitious. It was sensuous, like the strains of richly orchestrated music.

We are not here concerned with the primitive painters of Venice and Murano, who worked more or less in the Byzantine tradition, but evinced already something of that rich and sumptuous sense of colour which remained the chief virtue of the later school. The rapid efflorescence of this school received its first stimulus from the presence in Venice of Gentile da Fabriano and Antonio Pisanello, who worked in the Grand Council Hall of the Doges' Palace in the early part of the fifteenth century.

JACOPO BELLINI

Jacopo Bellini (1400 ?–1470), the father of Gentile and Giovanni Bellini, and the real founder of the school which was to become the glory of Venice, was a pupil of Gentile da Fabriano and Pisanello, and was also connected with the school of Squarcione in Padua. His daughter, Nicolosia, married the great Mantegna, upon whom Jacopo exercised considerable influence, as may be seen from the intimate connection of Mantegna's triptych at the Uffizi with certain drawings in Bellini's sketch-books. It is these sketch-books, now at the Louvre and the British Museum,

that enable one best to appreciate the greatness of Jacopo's genius. His extant paintings are exceedingly rare, but the Uffizi Gallery is fortunate in possessing among its priceless treasures one of the five known examples, the *Virgin and Child* (No. 1562),[1] and in having been able to acquire it in 1906 at the small cost of £480. The picture is less archaic and of finer quality than the ones at the Louvre, in Venice, at Verona, and at Lovere, and approaches the mature art of Giovanni Bellini.

Whilst the Bellini school was entering upon a period of brilliant activity and progress, the earlier tradition lingered yet for a while in the rival bottega of the Vivarini of Murano. This school began with the arrival at Murano of the Cologne painter Giovanni d' Allemagna, who worked in conjunction with the local master, Antonio Vivarini. After Giovanni's death, his place in the workshop was taken by Antonio's brother, Bartolommeo Vivarini, who died in 1499. Bartolommeo must have been directly or indirectly in touch with the Squarcione school in Padua, the mannerisms of which—such as the over-accentuation of the bony structure and the hardness of modelling—are clearly reflected in his works. The *St. Louis of Toulouse* (No. 1568) is a well-preserved example of this rare master.

Bartolommeo's son, Alvise or Luigi Vivarini, who flourished towards the end of the fifteenth century, was very strongly

[1] All the pictures mentioned in this chapter, except where otherwise indicated, are in the First or Second Venetian Hall.

influenced by Antonella da Messina (1430–1479), who, some time before 1475, came to Venice and introduced the method of painting with an oil-medium, which he had learnt from some northern master. But neither Alvise nor Antonello figure among the Venetian painters at the Uffizi. The same remark applies to Jacopo Bellini's eldest son, Gentile Bellini (1426 ?–1507), one of the two great painters of Venetian pageantry, the other being Vittore Carpaccio (1455 ?–1526).

CARPACCIO

Carpaccio, though not entirely uninfluenced by Jacopo Bellini, was one of the few Venetian masters of his time who stood rather outside the circle of the Bellini. Through his master, Lazzaro Bastiani, he is, in spite of his inevitably more modern tendencies, connected with the early Byzantinesque lineage of Jacobello del Fiore. From Carpaccio's brush, the Uffizi Gallery owns a very beautiful fragment of a picture, variously described as a *Crucifixion* and as the *Finding of the True Cross* (No. 583 *bis*, Plate XXXV.). It represents a crowded group of men armed with lances, halberds, and morions, with a sumptuously robed and mitred Jewish high priest looking down at a youth sitting on the beam of the Cross, his doubled-up leg clasped with both hands, and his head thrown back. Throughout there is an indescribable subdued splendour of colour and that love of fine attitudes and

PLATE XXXV

CARPACCIO

(1455?–1526)

SCHOOL OF VENICE

No. 583 BIS. THE FINDING OF THE TRUE CROSS

A fragment of a larger composition, showing a crowded group of eight men gathered around a youth, who, clasping his hands over his right leg, is seated on the stem of the Cross which is lying on the ground. He is looking upwards, with his head thrown back. Behind him, attired in a rich robe and mitre, stands a Jewish High Priest. On the right and left are men armed with lances, halberds and morions. One of them carries a banner with the inscription S.P.Q.R. Rocky hills with shrubs and trees in the background.

Painted on wood. 2 ft. 2 in. × 1 ft. 4 in. (0·66 × 0·41).



rich apparel which is typical of early sixteenth-century Venice, and especially of Carpaccio. Although the group consists but of eight men, it produces the effect of a vast crowd. The picture must have been painted about 1515, in the master's full maturity. It was bought at the low price of £460.

According to his own signature on a picture in the Venice Academy, Giovanni Mansueti (active 1490–1500) claims to be a pupil of Giovanni Bellini. His works, however, and especially his *Christ among the Doctors* (No. 94), leave little doubt that his training was the same as Carpaccio's, and that, if any of the Bellini family had affected his style, it was not Giovanni, but Gentile. The placing of the strangely attired detached figures, the introduction of birds on the ground among them, recall similar devices by Carpaccio, who, however, was vastly superior to Mansueti in architectural draughtsmanship. The picture is fully signed on the lower edge of the canvas:

JOHANNES DE MANSVETIS FACEBAT.

The *Head of a Young Man* (No. 1157), by an unknown painter, may be mentioned as a fair example of the style of carefully drawn and highly finished portraiture introduced by Antonello da Messina and adopted by Alvise Vivarini and other contemporary Venetians.

GIOVANNI BELLINI

Giovanni Bellini (1429 ?–1516), the illegitimate son of Jacopo Bellini, received his artistic education from his father in Padua, whither the whole family had removed some time before 1450, and where he was very strongly influenced by Mantegna and by Donatello. He returned to Venice in 1460, where he started a bottega with his brother Gentile, whose work in the Council Hall of the Doges' Palace he continued after that master's departure for Constantinople. In the course of his long life, Giovanni may be said to have advanced Venetian art from the sculpturesque hardness of the Paduan manner, which entirely dominates his earliest works, to the full appreciation of the true function of colour which reached its supreme triumph in the art of Titian, his pupil. In everything he wrought, religious, mythological, and allegorical subjects and portraits, he reveals nobility and grandeur of style, and a rare sense of warm, beautiful colour.

In spite of the many attempts that have been made, nobody has been able yet to fathom the full meaning of the hauntingly beautiful and romantic *Allegory* (No. 631, Plate XXXVI.),the only picture from his brush in Florence. It is generally known as the *Allegory of the Tree of Life*, and also as the *Allegory of the Souls in Purgatory*, which seems to be a singularly far-fetched solution of its mysterious meaning. If the railed-in, tiled space in the foreground

PLATE XXXVI

GIOVANNI BELLINI

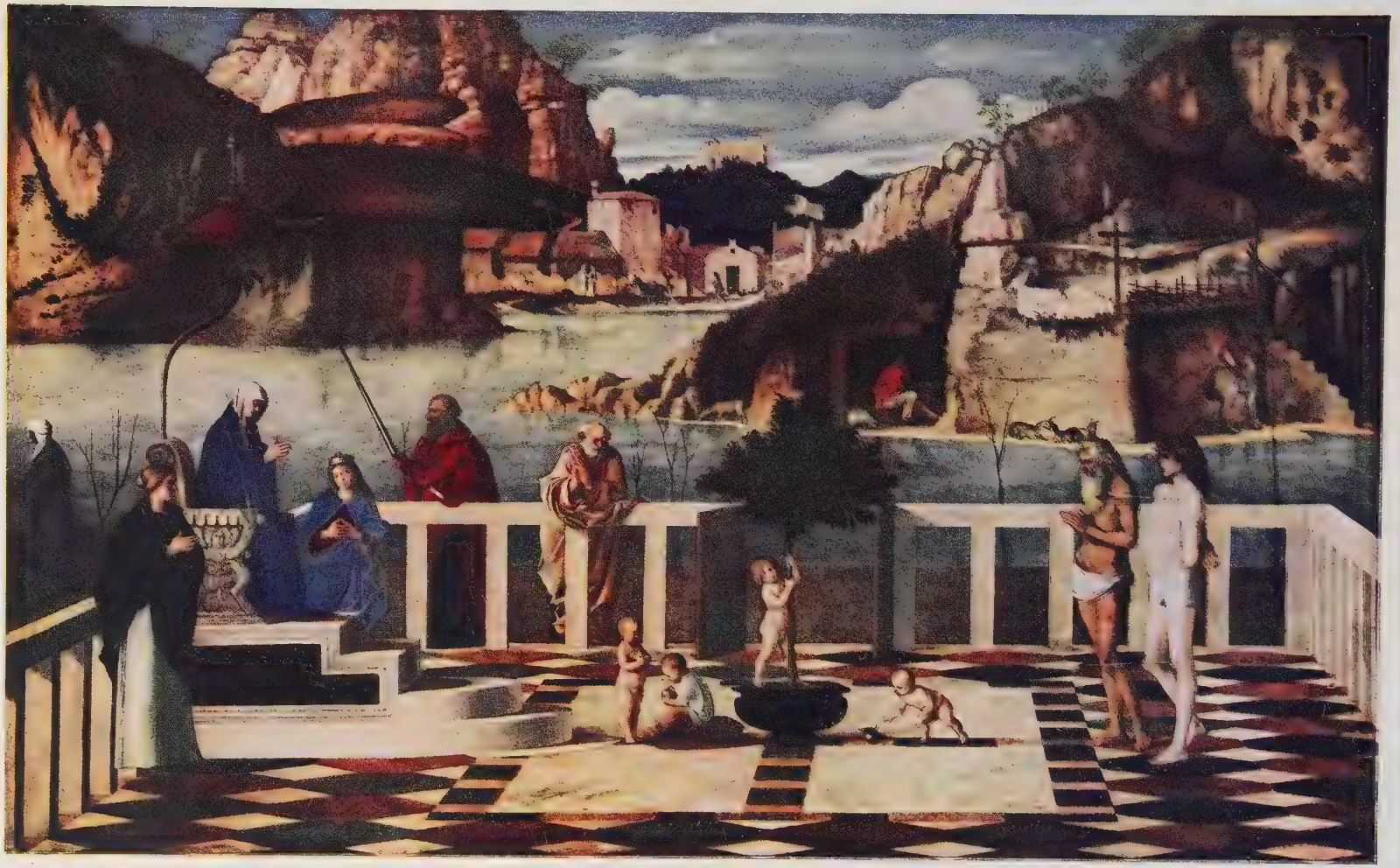
(1429 ?–1516)

SCHOOL OF VENICE

No. 631. AN ALLEGORY

In a railed enclosure, paved with tiles, the Madonna is enthroned on the left, with hands joined in prayer. A female saint is on either side of the throne. Opposite, on the right, and facing the Madonna, are the figures of SS. Onofrius and Sebastian, nude, except for a white cloth tied round their loins. In the centre a putto is shaking the Tree of Life, whilst three other putti are gathering the apples that have fallen on to the tiled pavement. St Paul is leaning over the railing to watch the scene. To his right is St Peter with a raised sword in his right hand. Further back in the exquisite landscape background, a centaur, a negro, an Arab, a hermit in his cell, and some animals.

Painted on panel. 2 ft. 5 in. × 3 ft. 10 in. (0·74 × 1·17).



really represents Paradise, and the glorious mountain and lake landscape in the middle distance and background Purgatory, one cannot sufficiently admire the artistic restraint which has made the artist invest the comparatively few and scattered figures with an infinity of meaning. There is no crowd of the Blessed, nor a multitude of the less fortunate at the gate. Indeed, the two supposed guardians, SS. Peter and Paul, would seem to have an easy task. The fact that one of them turns his back to the gate, whilst the other is leaning over the railing and smilingly watching the four delicious putti who, in the centre of the composition, busy themselves about the apples shaken from the Tree of Life, seems hardly to warrant the assumption that they are introduced in this particular capacity. The centaur, the negro, and the Arab in the background may be taken to represent the creeds outside the pale of the Church. But why, then, is their exile shared by the holy hermit in his cell? In the enclosure, on the left is the Holy Virgin, enthroned on a raised platform, and flanked by St. Catherine and another female saint; on the right, two beautiful nude figures of SS. Sebastian and Onofrio, representing presumably Youth and Age. That every figure, every incident, is charged with symbolical meaning cannot possibly be questioned. But the exact significance of this *Allegory* has so far escaped detection.

THE BELLINI SCHOOL

To the school of Giovanni Bellini the official Catalogue ascribes the *Portrait of a Young Man* (No. 354), with the signature

IOANNES BELLINVS

on the parapet. Repeated cleaning and scrubbing has practically skinned the surface. It is probably the work of Giovanni's pupil, N. Rondinelli (fl. 1480–1500). It may here be noted that the signature of Giovanni Bellini is by no means a guarantee for the authenticity of the picture thus inscribed, as it appears to have been the custom in his bottega to attach his name to works entirely painted by his pupils. In the case of such works, the signature is generally in uncials. The authentic pictures are almost invariably signed in capitals, with the second "L" of the surname larger than the others. Rondinelli is also probably the painter of the *Virgin and Child, with St. Peter and a Female Saint* (No. 587), officially ascribed to another of Giovanni's pupils, Pier Francesco Bissolo. Both Rondinelli and Bissolo were almost slavishly faithful followers of their master.

To Bartolommeo Veneziano (fl. 1505–1555), a pupil of Gentile Bellini and an excellent portrait-painter, Mr. Berenson has ascribed the *Portrait of a Geometrician* (No. 650), inscribed with the date MDLV, and painted on a semicircular slate. It was formerly labelled "School of Palma Vecchio," and the

attribution is at present left even more vague as "Venetian School."

Before passing on to the two greatest masters trained in Giovanni's bottega—Giorgione and Titian, both of whom are superbly represented in this Gallery—it will be advisable to refer briefly to some of the less brilliant, though still very distinguished, painters who issued from the same school, or who, like Lorenzo Lotto (1480–1556) and Giovanni Battista Cima da Conegliano (1460 ?–1517 ?), were initiated into the practice of their art by Alvise Vivarini, and afterwards veered round towards Giovanni Bellini.

LORENZO LOTTO

Other influences—notably that of Raphael, with whose work he became acquainted in the stanze of the Vatican in Rome in 1509—helped to shape Lotto's art in the course of his many wanderings; and though his work always retained its essentially Venetian character, especially in his portraits, he never quite attained the rich, mellow colouring, say, of Titian, and generally retained a certain hardness of drawing and thinness and coldness of colour, which set him apart from his Venetian contemporaries. The rather cold crimson lake which he loved to introduce in his draperies is wholly different from the reds generally employed by the Venetian painters of his time. Altogether, his colour is less fused with form than in the work of the others, although

it is not as detached from the original pictorial conception as it was, say, with the Florentines. A certain restlessness in the treatment of the draperies must be added to his most striking characteristics.

Most of these features will be found in his *Holy Family, with St. Anne, St. Joachim, and St. Jerome* (No. 575), which scarcely needs his signature " Lorenzo Loto 1534 " to establish its authenticity. Mr. Berenson describes it as being " of unequal quality, painted, perhaps, in a moment of peculiar tension; for it displays a great nervousness of movement, and an exaggerated expressiveness and eagerness in the faces, while at the same time the drawing is very loose." It is just these faults, all of which accentuate Lotto's peculiar characteristics, that make this picture so interesting to the student.

On less solid ground is the attribution to Cima of the rather mediocre *Madonna and Child* (No. 584 *bis*), which was brought to the Gallery from the storeroom of the Accademia in 1884. It may be a contemporary copy or an imitation of one of Cima's pictures, from an unknown hand.

Similar doubts are attached to the authorship of the *Holy Family* (No. 1569, Plate XXXVII.), officially attributed to Giovanni Busi, called Cariani (1480 ?–1544), and the grisaille *Pietà* (No. 583), which, at one time held to be the work of Giovanni Bellini, is now given to Vincenzo Catena (fl. 1495–1531). Both pictures are fine examples of the art that issued from the

PLATE XXXVII

CARIANI (GIOVANNI BUSÍ)?

(1480?–1544)

SCHOOL OF VENICE

No. 1569. THE HOLY FAMILY

The Virgin, in a red dress, blue mantle, and white head cloth, is seated on the left and looking tenderly at the Infant whom she supports with her right knee and hand. With her left hand she seizes an apple held out towards her by St Joseph on the right. In the background a mountainous landscape with a church and castle.

Painted in oil on canvas. 2 ft. 5 in. × 2 ft. 2 in. (0·74 × 0·66).



bottega of the master who laid the foundation to the greatest achievement in Venetian painting.

GIORGIONE

If the biography of Giorgione, or Giorgio da Castelfranco (1477–1510), shorn of its cloak of fiction and romance, leaves so little fact that his very name is subject to doubt; if his authentic works are so scarce that they number under a score,—and some of these of unproved authorship,—the one thing that stands established beyond dispute is that Giorgione, such as he appears in his few undisputed pictures, occupies one of the most exalted places in the world's art. He is the supreme expression of the Renaissance in Venice, just as Mantegna was in Padua. In that centre of learning, the aspirations of the new spirit went in the direction of erudition, of reconstructing antique thought and antique forms. In Venice, the Renaissance meant a loosening of the bonds of the Church, an increased sense of the beauty and significance of life. It was left to Giorgione's dreamy lyricism and sensuous perception of colour to give the most perfect pictorial expression to the new spirit. Compared with him, even Giovanni Bellini was still a primitive, for Giorgione was the first " modern " painter in the best sense of the word. With all his abstract, dreamy romanticism, he was in close touch with the life of his day; and the impelling power of his genius was such that in his brief career he not only

imposed his thought and style upon his great fellow-students, Titian, and Palma, and Sebastiano del Piombo, but actually inspired the later art of his own master, Giovanni Bellini, whose teaching was supplemented by such suggestions as Giorgione received from studying the fascinating art of Carpaccio. There is more than a hint of the early Giorgionesque spirit in the elder master's *Allegory*, which has already been fully described.

The Uffizi Gallery is, indeed, fortunate in owning no fewer than three of the rare authentic works by Giorgione. Their value is still further enhanced by the fact that they represent both the earliest and the fully matured phases of his art. The *Judgment of Solomon* (No. 630, Plate XXXVIII.) and the *Trial of Moses*, or the *Ordeal by Fire* (No. 621) were painted by Giorgione before he was out of his teens. Both these pictures are essentially romantic conceptions that have nothing in common with the Biblical representations of the art of that time. They are entirely inspired by the neo-pagan spirit of the Renaissance, and lead up to Giorgione's later rendering of classic subjects. In both pictures the artist is less concerned with the dramatic aspect of the incidents than with the material beauty of the scene. They may indeed be described as entrancing landscapes bathed in a golden atmosphere, in which the figures serve to supply the necessary movement and accents of colour. As in all Giorgione's compositions, the mood is lyrical rather than dramatic. Carpaccio's influence is unmistakable in the disposition and character of the figures. The *Judgment of*

PLATE XXXVIII

GIORGIONE

(1477–1510)

SCHOOL OF VENICE

No. 630. THE JUDGMENT OF SOLOMON

In a beautiful landscape, dominated by a cypress tree in the centre, Solomon is enthroned on the extreme right, his arm raised to stop the deadly blow of the executioner, who faces him, holding a naked baby in his left and a sword in his right hand, ready to strike. Between them are the two mothers—the one dressed in white, erect, the other, in black, and kneeling before a babe in swaddling clothes on the ground. Besides these, there are nine male and one female spectators, some in Venetian, some in Eastern costume. In the middle distance, in front of a church, is a meadow with two shepherds and some sheep.

Painted in oil on wood. 2 ft. 11 in. × 2 ft. 4 in. (0·89×0·71).



PLATE XXXIX

GIORGIONE

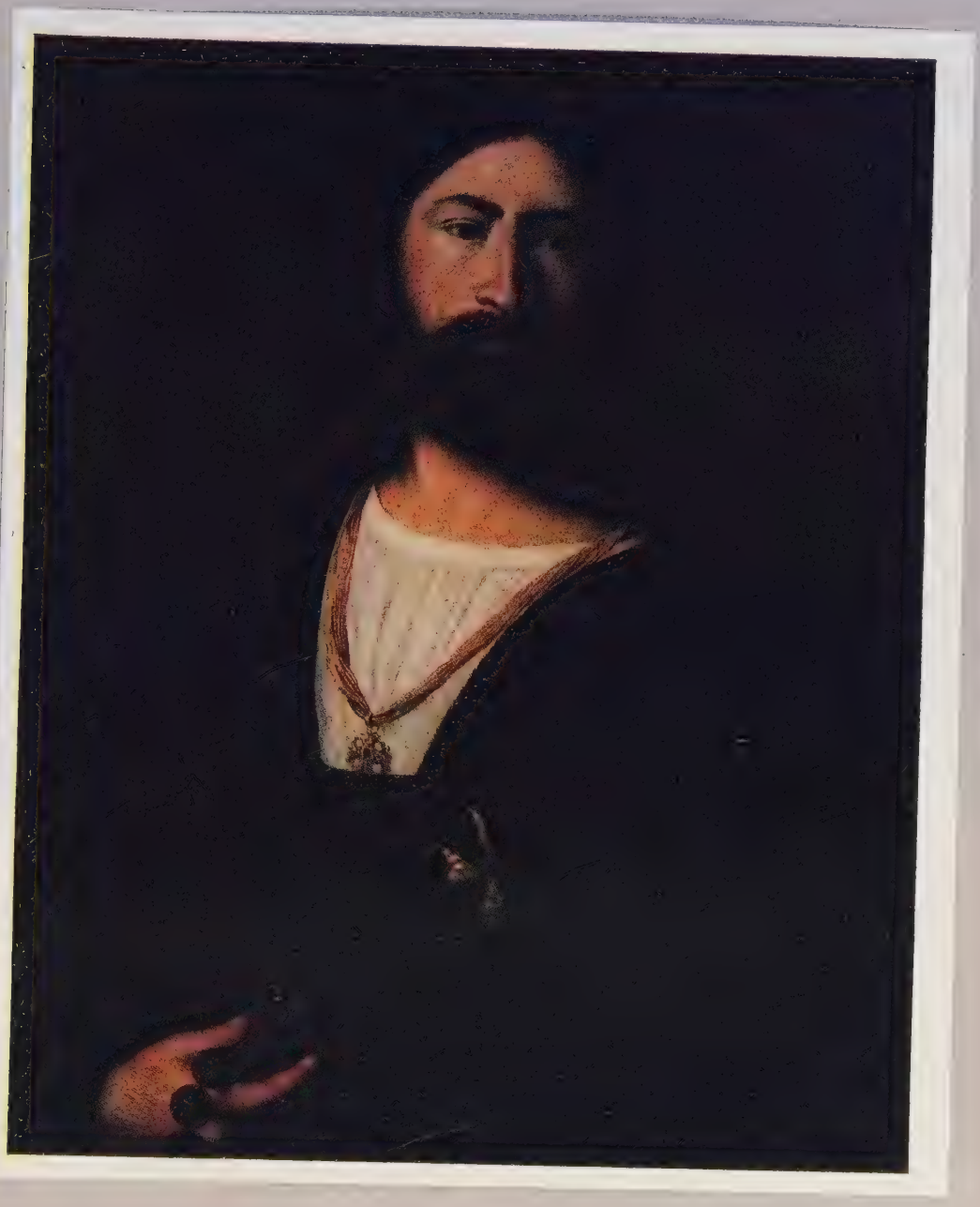
(1477–1510)

SCHOOL OF VENICE

No. 622. PORTRAIT OF A KNIGHT OF MALTA

The young knight, whose face is framed with a black beard, and who is looking out of the canvas with a dreamy expression, is dressed in a simple black cloak, on which is to be seen the cross of his order. Another jewelled cross is suspended from his neck. The costume is cut low round the neck, a soft cambric shirt showing through the opening. With his right hand he is holding a rosary of large black globular beads.

Painted in oil on canvas. 2 ft. 7 in. × 2 ft. 1 in. (0·79 × 0·64).



Solomon is distinctly inferior to the *Trial of Moses*; but the difference may be ascribed to the none too skilful restorations which the first-named picture has undergone. Both of them, as well as Bellini's *Allegory*, which is so closely related to them in style, were formerly in the Medici Villa of Poggio Imperiale, whence they were taken to the Uffizi in 1795. Crowe and Cavalcaselle and Morelli were the first to recognise them as the master's work.

Giorgione's greatness as a portrait-painter could not be better exemplified than by his glorious *Portrait of a Knight of Malta* (No. 622, Plate XXXIX.)—perhaps, as has been suggested by Mr. Dickes, of Stefano Colonna. With a depth of colour and nobility of style which have not been surpassed by Titian himself, Giorgione combines here dreaminess of expression, which is still further accentuated by the slight inclination of the head. Mr. Herbert Cook rightly draws attention to Giorgione's departure from the then prevailing Venetian custom of representing the head only, or at most including the bust. Here for the first time the hand is included, although it has not yet been made a means of expressing character. The whole style of the painting justifies the assumption that this portrait was painted a few years before the master's premature death.

TITIAN

Titian (1489?–1576)—Tiziano Vecelli was his full name—was born at Pieve di Cadore, a little town in a valley among the southern

slopes of the Dolomites, the descendant of an old Venetian family. At a very early age he was sent to Venice to study the art of painting, of which he had probably already mastered the rudiments when he entered the studio of Giovanni Bellini, where he met, and was attracted by, the genius of his fellow-pupil Giorgione. At the age of about twenty, he is said to have assisted Giorgione in the painting of the frescoes on the façade of the Fondaco dei Tedeschi. However this may be, there is no doubt that Bellini and Giorgione were the two masters who formed his art, which was to represent the climax of Venetian painting. The cloak of Giorgione may be said to have descended upon his shoulders. If his temperament was not as dreamy and lyrical as Giorgione's, he was able to rise to infinitely greater dramatic power, and his musical sense of colour, his joyful revelling in the fulness of life, his mastery of the nude,—of form as well as of texture,—his power to suggest the pulsing life under the delicate surface of the skin, his big style and penetration of character in portraiture, ensure his position at the very head of the school. Like Rembrandt and many other masters to whom a long life was granted, his art developed from comparative tightness, or rather from a manner which is based on a groundwork of precise drawing, to a breadth and looseness of touch which leaves the impression of the final result being created by colour magic, and not by careful and systematic building up.

Although only just half of the fourteen pictures that figure in the Uffizi Catalogue under Titian's name are actually from his

PLATE XL

TITIAN

(1489?–1576)

SCHOOL OF VENICE

No. 1117. THE RECLINING VENUS

The nude goddess is reposing on a couch, her body resting on the crumpled white sheet, her right arm on the pillow. Her head, slightly raised, is turned towards her right shoulder. A little toy-dog is sleeping at her feet. Another room is seen in the background on the right, where two waiting women are busying themselves about a chest to prepare the garments for the toilet of Venus. Further back a glimpse of a garden is obtained through a kind of loggia. The head of Venus is an idealised portrait of Eleonora Gonzaga.

Painted in oil on canvas. 3 ft. 10½ in. × 5 ft. 7 in. (1·18 × 1·70).



own brush, the Gallery must be considered fortunate in owning such fine examples of his art. Most famous of all are the *Reclining Venus* (No. 1117), known as the *Venus of Urbino*, and the *Reclining Venus, with Cupid* (No. 1108), both in the Tribuna. The Venus in the earlier of the two (No. 1117, Plate XL.) is clearly derived from the famous *Venus* by Giorgione at Dresden. The picture was painted about 1515 for Francesco Maria della Rovere, Duke of Urbino, whose wife, Eleonora Gonzaga, apparently sat for the head.

The *Venus, with Cupid* is of a much later date. The statement in the official Catalogue, that this picture was executed for the same patron, as a pendant to the earlier one, cannot be reconciled with the generally accepted theory that the head of the later Venus was painted from the artist's daughter Lavinia. Francesco Maria died in 1538, and Lavinia was married in 1555, the year in which he must have painted the *Lavinia in her Bridal Dress* of the Dresden Gallery. The *Venus and Cupid* cannot have been painted many years earlier, and was therefore probably executed for Francesco Maria's successor, Guidobaldo II. Both versions were brought to Florence by Vittoria della Rovere, who married the Grand Duke Ferdinand II.

In the earlier picture the forms of Venus are more slender and maidenly. The golden tones of the flesh are set against the white of the bed-linen. The background shows an interior with two serving-maids busying themselves about a chest. A little toy-dog is sleeping at the feet of Venus. The whole picture suggests

the awakening in the morning, whilst in the later version Venus is receiving Cupid's whispered message, and apparently awaiting the lover. There is more tension in the curve of the half-raised body, which is here resting on a velvet drapery. The forms are more mature and voluptuous. Her hair is tied up at the back of her head, not streaming over her shoulder, as in the earlier picture. The background is one of those typically Titianesque landscapes which represent the character of his native district around Pieve di Cadore. A dog, similar to the one in the other picture, but now wide awake, is barking at a nondescript bird on the parapet, which is described by some as a partridge, and by others as an owl. In design the picture is very similar to the *Venus, with a Musician* in the Prado, Madrid. It is darkened by age, but in far better condition than the earlier *Venus*, which has not only suffered from restorations, but, as far as one can see in its present high position, is in urgent need of attention, as it appears to be rapidly deteriorating from dampness and neglect.

THE DELLA ROVERE PORTRAITS

Titian's model for the *Venus of Urbino*, but this time painted with honest straightforwardness and without flattery or idealising, is to be found again in the *Portrait of Eleonora Gonzaga, Duchess of Urbino* (No. 599, Plate XLI.). The features are unmistakably the same, though a little older, but little is left of their charm, which is

PLATE XLI

TITIAN

(1489 ?–1576)

SCHOOL OF VENICE

No. 599. ELEONORA GONZAGA, DUCHESS OF URBINO

Elisabetta Gonzaga, Duchess of Urbino, the daughter of Francesco, Marquis of Mantua, and of Isabella d'Este, is here depicted in an interior, seated in a Renaissance armchair, three-quarter length, turned slightly towards the left. Her right arm is resting in her lap, her left leaning on the arm of her chair. She is dressed in a rich gown of black and gold, with a gold cord and tassels round her waist; a jewelled gold chain round her neck and a pendant suspended from a thin gold chain. To her right is a clock and a toy-dog, similar to the one in the Reclining Venus. Through the opening in the wall is to be seen a hilly landscape under a cloudy sky.

Painted in oil on canvas. 3 ft. 8 in. × 3 ft. 4 in. (1·11 × 1·02).



here replaced by rather stolid dignity. Here she is the *grande dame* of the Renaissance, clad in quiet though sumptuous black and gold, with a plentiful display of jewellery. By her side is a clock and a resting dog of the same breed as the one on Venus's couch in the master's flattering tribute to the Duchess's beauty. Through an opening of the wall on the left is to be seen a glimpse of hilly landscape under a cloudy sky.

The pendant to this picture, the *Portrait of Francesco Maria della Rovere, Duke of Urbino* (No. 605, Plate XLII.), represents a masterful man of proud attitude and stern features, thick-set and short of stature, his face framed by a black beard, his forehead scored by a deep furrow. He is clad in serviceable armour—sufficiently decorated to denote his high rank, but very different from the elaborately damascened showpiece of the armourer's craft which encases his grandson and namesake in Baroccio's picture, to which we have had occasion to refer. With his mailed right hand he holds a commander's baton, the other end of which is resting against his hip. Francesco Maria, a nephew of Pope Julius II., was a famous though not particularly successful condottiere, and commanded, in turn, the armies of the Church, of the Venetian Republic, and of Florence—as Titian has indicated by the three general's batons with a scroll bearing the inscription

SE SIBI

on a ledge in the background on the right, balanced on the opposite

side by the splendid griffin-crested helmet. The portrait bears the signature

TITIANVS · F.,

and was painted, with its companion, about 1537. It is considerably damaged, especially on the lower edge, and badly cracked and patched, but is nevertheless even in its present condition a work of remarkable power and sombre splendour. Both portraits, having been brought to Florence by Vittoria della Rovere, were placed in the Gallery in 1795.

The full-blossomed, sensuous beauty of the Venetian sixteenth-century ideal of womanhood finds its supreme expression in the so-called *Flora* (No. 628). All the retouching that has been applied to the eyes and the face in general has not been able appreciably to affect this glorious picture, which is probably as little a " portrait " in the literal sense of the word, and as much a type embodying an ideal of perfection, as the masterpieces of Greek sculpture of the best period. The transparent, warm flesh-tints, the fine, silky, wavy chestnut-brown tresses, the fine texture of the white linen, the rich brocade gathered up by her shapely right hand—all this is painted with a mastery and with a sensuous appreciation of beautiful colour and form that are the more remarkable as the picture belongs to Titian's early years.

By general consent, the *Virgin and Child, with SS. John and Anthony Abbot* (No. 633), is also placed amongst the earliest known works by the master, though in his recent work on Titian, Mr.

PLATE XLII

TITIAN

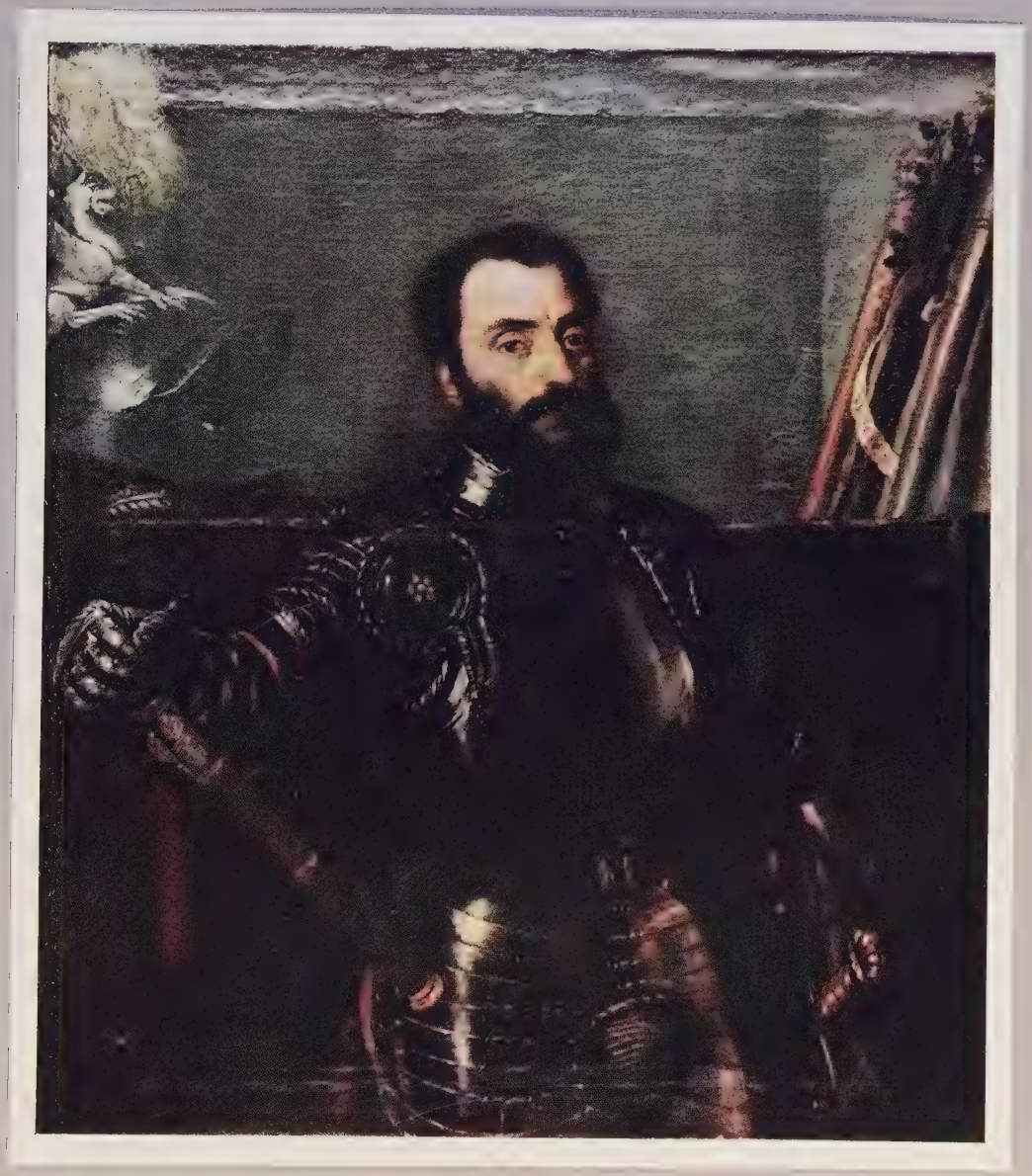
(1489 ?–1576)

SCHOOL OF VENICE

No. 605. FRANCESCO MARIA DELLA ROVERE, DUKE OF URBINO

Francesco Maria della Rovere, the husband of Eleonora Gonzaga, and a famous Condottiere, is depicted three-quarter length, turned three-quarters to the right. He is clad in steel armour with gold joints. With his right hand he presses the commander's baton against his hip. On a ledge in the background is, on the left, his plumed and dragon-crested helmet; on the right, the three general's batons which denote his position as commander of the armies of the Church, of Florence, and of the Venetian Republic.

Painted in oil on canvas. 3 ft. 9 in. × 3 ft. $3\frac{1}{2}$ in. (1·14 × 1·00).



Ricketts has convincingly shown that the master must have "revised" it at a later period, probably about 1520. Close examination certainly reveals the traces of an earlier background showing through the later pigment. Of the original conception, the landscape and the St. John are probably all that is left.

The *Portrait of Monsignor Beccadelli of Bologna* (No. 1116), although a genuine work, is completely ruined by repainting. On a paper in his hand is the inscription:

> *Julius P. P.* III. "*Venerabili-Fratri Ludovico Episcopo Raullen, apud Dominum Venetorum et Apostolicæ sedis Nuntio, cum annum ageret* LII. *Titianus Vecellius faciebat, Venetiis* M.D.L.II. *mense Julii.*"

The *Virgin and Child* (No. 618), catalogued as a study for the Pesaro Madonna by Titian, is an unfinished copy by some pupil or assistants. The *Portrait of Catarina Cornaro* (No. 648) is a very mediocre picture,—note the squinting eyes!—perhaps a copy from the posthumous portrait known to have been painted by Titian. Both this and the *Mater Dolorosa* (No. 1524) are given by Mr. Ricketts to Orazio Vecelli, Titian's son. An unfinished school picture, again, in spite of the signature "Titianus F.," is the *Virgin and Child, with St. Catherine* (No. 625). The same remark applies to the *Virgin and Child, surrounded by Seraphim* (No. 590). The *Battle of Cadore* (No. 609) is not a fragment of a sketch for the large painting executed by Titian for one of the halls in the Doge's

Palace, but a copy from that picture. Copies, again, by unknown followers of the master are the ruined portrait of *Giovanni delle Bande Nere* (No. 614) and the portrait of *Pope Sixtus IV.* (No. 1540).

PALMA VECCHIO

Trained in the workshop of a Giovanni Bellini, and strongly influenced by his fellow-pupils Giorgione and Titian, Jacopo Palma (1480 ?–1528) followed the tradition of the Venetian school and achieved great fame as the painter *par excellence* of the voluptuous beauty for which the women of Venice of his time were noted. He was not a profound thinker, and he had little imagination, but his work appeals through the sheer beauty of his types and his sensuous use of pigment. With the exception of the greater or lesser degree in which his women expose their voluptuous charms, they might be indiscriminately labelled Venus, or Judith, or Lucretia, or some Christian Saint. They all have the same full, soft forms, golden-red hair, languorous expression, and pearly flesh. Of their type is the *Judith* (No. 619), who, but for the sword and the head of Holophernes, might pass for the idealised portrait of a Venetian woman. It is scarcely necessary to invite comparison with Botticelli's *Judith,* so charged with profound significance that it belongs to an altogether different world of thought.

To Palma, who is called "Palma Vecchio," to distinguish him from his less talented nephew, Jacopo Palma il Giovine (1554–

1628), the painter of the *St. Margaret, with the Winged Dragon* (No. 608), is due the invention of the so-called *Santa Conversazione*, or representations of the Virgin and Child, or the Holy Family, surrounded by sumptuously dressed Venetian ladies and nobles gathered in golden sunlit landscapes as though the whole scene were a *fête champêtre*. The much repainted *Virgin and Child, with SS. Joseph, John, and Mary Magdalen* (No. 623), is not by the master, but probably a school copy from one of his original paintings.

SEBASTIANO DEL PIOMBO

Yet another pupil of Giovanni Bellini, influenced by Giorgione, and later, when he had settled in Rome, by Michelangelo, was Sebastiano Luciani (1485 ?–1547), who, from his office as Keeper of the Papal Seals, became more widely known as Sebastiano del Piombo. Bred and born a Venetian, it was only natural that something of the Venetian sense of colour should distinguish his works before he adopted the harder and more sculpturesque method of the Florentine masters. But even in such early works as the *Death of Adonis* (No. 592), which must have been painted about 1510, one cannot but notice the gulf that divides him from such masters as Giorgione and Titian. Altogether it is difficult to understand the enthusiasm evoked by this picture, which is lacking in pictorial unity and true dramatic sense. The forms are heavy, the flesh-painting monotonous and without lustre, the composition

cut up by sprawling limbs and pointing arms. Above all, one misses the fusion by means of the golden atmosphere that is never absent from the works of Giorgione and Titian. That this *Death of Adonis* was painted before 1513 is clearly shown by the state of the Campanile in the background. The pointed top had been destroyed by lightning in 1489, and was only rebuilt in 1513. The picture was formerly ascribed to Moretto.

The date of 1512 appears upon the *Portrait of a Woman* (No. 1123, Tribuna), which for a very long time passed as a portrait of the *Bella Fornarina*, by Raphael, then as a work of Giorgione, until it was recognised by Morelli as the work of Sebastiano del Piombo, whose eclectic leanings had brought him for some time under the sway of Raphael. It is probably a portrait of a Roman lady, painted by Sebastiano immediately after his arrival in Rome, and before he had lost his inborn Venetian sense of colour in the imitation of Michelangelo. The face is considerably repainted. The admirable low-toned *Portrait of a Gentleman*, known as *L'uomo ammalato* (No. 3458), which bears the inscription

MDXIIII · AN · ETATIS · XXII,

is officially ascribed to Sebastiano del Piombo, but is the work of another unknown brush.

The *Santa Conversazione* was the favourite subject of Palma's pupil, Bonifazio dei Pitati, known as Bonifazio Veronese (1487–1540), who delighted in making Scriptural subjects an excuse for depicting

the gay and festive life of Renaissance Venice. He is not represented at the Uffizi, the *Holy Family* (No. 102) being not from his own brush, but merely a school picture, as is also the sadly deteriorated *Conversion of St. Paul* (No. 616), and the large *Last Supper* (No. 628), perhaps the work of Battista di Giacomo, one of Bonifazio's many mediocre followers, whose paintings were formerly ascribed to the entirely mythical Bonifazio II. and Bonifazio III.

PARIS BORDONE

Paris Bordone (1500–1570), taught by Titian and influenced by Palma, was born at Treviso in the Venetian territory, but came at an early age to Venice. Although his work is of unequal merit, he justifies, where he is at his best, the high esteem in which he was held by his contemporaries and powerful patrons, among whom were François I., King of France, and the Fugger family of merchant-princes at Augsburg. He was a prolific painter, and produced a vast number of mythological, allegorical, and religious compositions, but excelled particularly as a portrait-painter, which is the only branch of art in which he can be studied at this Gallery, which owns a superb example in the dignified *Portrait of a Man* (No. 607), in a black and red dress, with his gloved right hand resting on a table. To him is also attributed the *Portrait of a Bearded Man* (No. 587), in a black dress, trimmed with fur, which more recent criticism has recognised as a work of Bernardino Licinio (fl.

1511–1549), a pupil of Pordenone, who belongs to the Giorgione-Titian sphere of influence. By Licinio is also the *Virgin and Child, with St. Francis* (No. 574), which is, however, hung too high to allow proper examination.

THE BASSANI

If Bonifazio and his followers turned the patricians of Venice into personages of Biblical history, his pupil Jacopo da Ponte, called Bassano from his native place (1510–1592), made the same use of the peasantry of his mountainous district. The Scriptural incident served him merely as a pretext for the painting of idyllic genre-pieces, in which he depicted shepherds and rustics with their live-stock, in their natural surroundings. He was above all an animal-painter, and, like all the masters of the school, a great colourist. His four sons—Francesco, Giovanni Battista, Leandro, and Girolamo—followed in his footsteps, Leandro attaining to some distinction as a portraitist, and Francesco as an animal-painter. To him and to his less gifted brothers is due the vast mass of mediocre work that is generally vaguely described as by "Bassano."

Many pictures are catalogued at the Uffizi under Jacopo's name, but the only one that can be unreservedly accepted is the *Two Hounds* (No. 610). The *Pastoral Landscape* (No. 606), the *Moses near the Burning Bush* (No. 593), the large *Pietà* (No. 637) with the flashing lights that recall the manner of El Greco, whose early works

are often attributed to Jacopo, the *Landscape* (No. 690), and the ill-designed and incoherent *Announcement to the Shepherds* (No. 3395, Third Corridor), are school pictures of no particular interest, perhaps by Giovanni Battista and Girolamo da Ponte; the *Portrait Group of the Painter's Family* (No. 595), and the *Portrait of an Old Man* (No. 611), holding a brush in his right and a piece of paper in his left hand, both officially attributed to Jacopo, are by Leandro Bassano. By Francesco da Ponte are the three paintings of *Noah's Ark* (No. 640, First Venetian Hall, and Nos. 634 and 122, Third Corridor), the genre-like *Supper at Emmaus* (No. 96), and the *Christ in the House of Lazarus* (No. 97), both in the Third Corridor.

PAOLO VERONESE

The worldly tendencies, the love of rich stuffs and sumptuous pageantry which during the sixteenth century in Venice had gradually permeated even the art that was avowedly intended for devotional purposes, reached their climax in the paintings of Paolo Cagliari (1528–1588), a Veronese born and bred, and therefore known as Paolo Veronese, although the character of his art necessitates his inclusion among the great masters of the Venetian school. Pomp and splendour, festivals and banquets in stately halls, crowds of beautiful women attired in silks and velvets and brocades, with cavaliers no less joyful and extravagant—such things form the subject-matter of his art, an art of material beauty and joyousness.

And the same characteristics will be found in his allegories, the significance of which is to be read no longer from gesture and expression, but from the symbolical accessories.

Paolo Veronese's name is again freely used in the Catalogue, but only two of the pictures given to him are actually from his brush; and even the better of the two, the *Holy Family, with St. Catherine* (No. 1136), which was formerly honoured with a place in the Tribuna, can scarcely be considered a typical work. The other, the *Martyrdom of St. Justina* (No. 638), tapestry-like in colour, is a not very satisfactory early work, which was probably executed as a study for the large version of the same subject for the Church of St. Justina at Padua. The *Portrait of a Man* (No. 603), the *St. Catherine, with the Symbols of her Martyrdom* (No. 572), the sad wreck of a *Crucifixion* (No. 636), the completely repainted *Finding of Moses* (No. 3389), and *Esther before Ahasuerus* (No. 596)—the repainting of the latter is Tiepolesque in colour and touch—are school works; whilst the large *Annunciation* (No. 579) appears to be the work of Battista Zelotti (1532 ?–1592), a pupil or follower of the master. By Zelotti is also the *SS. Victor and Corona* (No. 1020, Italian Room).

Among those who carried on Paolo Veronese's tradition was the Paduan painter Alessandro Varitari (1590–1650), called Il Padovanino, whose *Lucretia* (No. 643) is, however, inspired by Palma rather than by any other master. Paolo's son, Carlo Cagliari, or Carletto, also walked in his father's footsteps, and

finished with much skill some of the pictures that were left incomplete in Paolo's studio on the master's death. By him is the *Creation of Eve* (No. 635), the *First Sin of Adam* (No. 641), the *Expulsion from Paradise* (No. 624), *Adam and Eve with their Children Tilling* (No. 632), and his masterpiece, the *Virgin and Child, with Angels and SS. Mary Magdalen, Margaret, and Frediano, Bishop of Lucca* (No. 604), which bears the full signature:

Carlo filio Pauli Caliari U^si F.

TINTORETTO

The most striking contrast to the art of Paolo Veronese, with its exuberant joy of life, is that of Jacopo Robusti, called Tintoretto (1518–1594), who, a pupil of Titian, after having in his early life followed the tendencies that ruled Venetian art, was to develop a style that sounded a sombre, tragic note in the joyous, festive riot of colour of his time. He was a man of passionate, stormy character, of whom it may well be believed that he answered a sneering criticism of Aretino with the threat of a loaded pistol. He was by far the most dramatic of all Venetian painters, as he was also the most modern in his expressive, swift brush-work, in his impressionist conception of light, in his summary insistence on essentials. Having mastered the magic of colour, which was the heritage of his race, he applied himself to the study of the mechanism of the human body in the manner in which it had

been studied by Michelangelo—to invest every gesture, every action with the utmost significance. He did not sacrifice the sumptuousness of the Venetian palette, but added to it the dramatic force of strong light and shade. The rich harmonies are there, but his colour is more suggested than actually stated. It gleams out of masses of deep shadow and flashing, livid lights.

The full range of Tintoretto's genius can unfortunately not be judged from the pictures that stand to his name at the Uffizi, since of their large number only a half-dozen portraits are authentic works by the master.[1] Of the other paintings, *The Marriage in Cana* (No. 617) is not a reduced copy made by Tintoretto himself of the picture executed for the refectory of S. Maria della Salute in Venice, but a later copy, apparently of eighteenth-century origin, whilst the *Apparition of St. Augustine* (No. 594), the *Leda* (No. 3388), the *Sacrifice of Abraham* (No. 646), the *Entry of Christ into Jerusalem* (No. 597), the *Portrait of a Man* (No. 585), and the *Portraits* (Nos. 1060 and 1065, Italian Room), are merely school pictures.

Tintoretto's portraits are as expressive of his character as his subject pictures. He rarely painted portraits of ladies, and his portraits of men are treated with great simplicity and perfect objectivity. They are nearly all men of action and of serious,

[1] To these have to be added the furtively executed *Christ at the Well of the Samaritan* and *The Samaritan at the Well*, which have recently been added to the collection and are not yet provided with a number.

PLATE XLIII

TINTORETTO

(1518–1594)

SCHOOL OF VENICE

No. 601. ADMIRAL SEBASTIANO VENIER

The Venetian admiral is depicted three-quarter length, turning to the left, against a dark background, relieved by the opening of a window through which are seen two forts rising from the sea, and a cloudy sky. His left hand is hanging down against his body, his right hand resting upon his helmet. A few brilliant high lights under his black beard indicate the suit of armour which is otherwise hidden under the ample folds of his sumptuous cloak.

Painted in oil on canvas. 4 ft. 3 in. × 3 ft. 3 in. (1·30 × 0·99).



stern aspect, planted on the canvas without much arrangement, without searching for suitable poses, without such accessories as were introduced by most of his contemporaries. Generally they are painted against the sonorous depth of a dark background, relieved only by a coat of arms, or, as in the case of the magnificent *Portrait of Admiral Sebastiano Venier* (No. 601, Plate XLIII.), by an opening in the wall, through which is to be seen a glimpse of the sea, to indicate his sitter's profession. A picture of superb quality is the *Portrait of Jacopo Sansovino* (No. 638), the famous sculptor and architect, in his old age. The background is inscribed with the name

JACOPO TATTI SANSOVINO.

There is in the same room another portrait described as *The Sculptor Sansovino* (No. 576), and formerly attributed to Titian. This attribution has now been dropped, although the obviously misleading title of the picture is still retained.

By Tintoretto are also the *Portrait of an Old Man* (No. 615), the *Head of a Young Man* (No. 577), formerly attributed to Paris Bordone, the splendid *Portrait of the Artist* (No. 378, Hall of the Painters), and probably the *Portrait of a Bearded Man* (No. 649), which is officially given to Andrea Schiavone (1522–1582). The *Portrait of a Man* (No. 613) with a red beard is not by Tintoretto, but probably by Beccaruzzi.

THE LATER VENETIANS

Andrea Meldolla, called Il Schiavone, owing to his Dalmatian (Slavonic) origin, was an unequal painter of eclectic taste, who passed from the influence of Titian and Giorgione to that of Tintoretto, only to degenerate finally into mere prettiness. He was a poor draughtsman, but his best work has a glowing richness of colour that makes one wonder at the lack of appreciation on the part of his contemporaries, which caused him to pass his life in poverty and forced him to put his talent to commercial uses. By him is the *Adoration of the Shepherds* (No. 588), above one of the doors in the First Venetian Hall.

Alessandro Maganza (1556–1630) of Vicenza (*Portrait of a Man*, No. 620), Paolo Pini (*Portrait of a Physician*, No. 644), Salviatino (1478–1511) (*Bathsheba and David*, No. 591), Girolamo Muziano (1528–1590) (*Portrait of a Man*, No. 573), Andrea Micheli (1539–1614) of Vicenza (*Solomon's Feast*, No. 580, and *The Queen of Sheba offering her Jewels to Solomon*, No. 91), and Cappuccino Veronese (1589–1654) (*Pietà*, No. 598) are mediocrities who need not here detain us.

An artist of infinitely greater power, who deserves to be rescued from oblivion and to be placed among the great masters of portraiture, was Tiberio Tinelli (1586–1638). It is true that this pupil of Leandro Bassano did not rise above mediocrity in his more ambitious altarpieces and historical compositions, and that there

PLATE XLIV

TIBERIO TINELLI

(1586–1638)

SCHOOL OF VENICE

No. 647. PORTRAIT OF THE POET GIOVANNI BATTISTA STROZZI

The Poet Giovanni Battista Strozzi is depicted full face, looking straight out of the canvas, with the faint suggestion of a smile lingering over his features. There is an air of studied negligence about the loose folds of his cloak, the open neck, and the tousled hair with three tufts disposed at the top and the sides of his head, much in the manner of a clown's tufts. Plain background.

Painted in oil on wood. 2 ft. 8 in. × 2 ft. ½ in. (0·82 × 0·63).



is a touch of the theatrical even in his portraits, when he placed his sitters in historical disguise. But when, in his maturity, he had fallen under the beneficial influence of Van Dyck, and devoted himself to honest, straightforward portraiture, as in the *Portrait of the Poet Giovanni Battista Strozzi* (No. 647, Plate XLIV.) and the *Head of a Young Man* (No. 581), he rose to very considerable achievement. Indeed, such pictures justify the thought that some of the doubtful portraits supposed to have been painted by Van Dyck in his Genoese period may be the work of Tiberio Tinelli.

THE EIGHTEENTH CENTURY

Like the rest of Italy, Venice, so far as her art was concerned, suffered a sad eclipse during the seventeenth century. Her glory had died with Paolo Veronese and Tintoretto, although her artistic activity had increased rather than ceased. It was only when the Baroque period, with its intolerable mannerism and eclecticism, passed into the true Rococo, that the almost extinct torch flared up again. Alone among all the centres of Italian art, Venice could boast a great school of painting in the eighteenth century, and the master who stands at the head of this vigorous movement is Tiepolo.

Giovanni Battista Tiepolo (1692–1769), one of the greatest of the world's decorative painters, may be called the personification of the Rococo spirit, of its facile grace, its lightness and elegance, its

carelessness and artificiality. For sheer bravura of flowing brush-work, he stands unrivalled. He is not profound, and as regards balance of design, he cannot be compared with the masters of the golden period of Venetian art. But he knew the essential qualities of true decorative painting; and his blithe, blonde palette, with its dominating notes of rose, light blue, and yellow, has a charm which reconciles one to the restless exuberance of his artistic caligraphy.

Needless to say, Tiepolo was not an isolated phenomenon. The qualities which we are now wont to call "Tiepolesque" are to be found in the work of Sebastiano Ricci (1659 ?–1734), who belongs to an earlier generation than Tiepolo, and are much in evidence in that master's *Christ washing the Feet of His Disciples* (No. 1576). In this picture the exaggerated vitality and the overstraining of dramatic expression are the more striking as the subject is one that demands repose and dignity rather than such unwarranted violence of action.

Tiepolo himself may have painted the *Two Cupids* (No. 1522), a fragment of a ceiling, although his authorship is open to doubt. Even more questionable is the authenticity of the large painting for a ceiling, *The Erection of a Statue* (No. 1521), a *tour de force* in perspective, which cannot very well be judged in its present position, as it is intended to be looked at from below. The *Portrait of a Page* (No. 1520) is certainly not by the master. Mention should here be made of Rosalba Carriera (1675–1758), who achieved a European reputation far in excess of her merit as a painter of

pleasing pastel-portraits, and who has left a record of her own appearance in the *Portrait of the Artist* (No. 363, Hall of the Painters).

During the eighteenth century, more than at any other time, the beautiful " Queen of the Adriatic " had become the pleasure-ground *par excellence* of the rest of Europe. The demand that arose on the part of wealthy visitors for pictorial records of the loveliest of all cities, to be taken away as " souvenirs," in conjunction with the interest Venetian painters had evinced ever since the time of the Bellini in landscape and architecture, are sufficient to account for the rise of that splendid school of architectural landscape painters that was headed by Antonio Canale, called Canaletto (1697–1768), his nephew Bernardo Bellotto (1720–1780), and Francesco Guardi (1712–1793). The characteristics of these three masters cannot be more tersely and happily summed up than has been done by Corrado Ricci : " Bellotto's perspectives are graphic, Canale's atmospheric, and Guardi's emotional."

Not a tithe of the innumerable pictures that parade in public and private galleries under the name of one or other of these three artists can claim such distinguished parentage. There must have been a vast horde of imitators whose brushes were kept busy to supply the never-ceasing demand, and whose works now pass under the generic names of Canaletto, Bellotto, and Guardi. One picture, at least, of the group of works at the Uffizi thus attributed is of unquestionable authenticity, and that is Canaletto's *View of the*

Doges' Palace in Venice (No. 1064). Few pictures by the master afford better justification for Corrado Ricci's remark. The architecture is seen through a hazy atmosphere that softens down, without entirely destroying, the sharpness of the architectural lines. *The Grand Canal, Venice* (No. 1077), is not of a quality to justify the attribution to the master. Nor is it possible, in spite of their silvery freshness of tone, to accept as the handiwork of Francesco Guardi the *Seascape* (No. 1570) and the *Canals of Brenta* (No. 1571). The two *Landscapes* (Nos. 174 and 175—Nos. 1590 and 1591 in the Catalogue) by Bernardo Bellotto may be from the master's brush, but cannot be regarded as typical works. When Guardi died in 1793, the great period of Italian art came to an end.

THE FLEMISH AND DUTCH PRIMITIVES

BY far the most important northern picture in this Gallery—not only as one of the very few authentic works by one of the rarest masters (perhaps, indeed, the only one), but for the enormous influence the sudden revelation of its realism exercised upon the astonished Florentines when this great altarpiece arrived in their city some time before 1480—is the wonderful triptych known as the Portinari altarpiece, by Hugo van der Goes (*c.* 1435–1482). It is not too much to say that this picture ranks next to the Van Eycks' great *Adoration of the Lamb* at Ghent, a work which, according to an often-repeated legend, excited Van der Goes's admiration to such an extent that, realising his incapacity ever to rival its excellence, he became melancholy, and finally lost his reason altogether. Very little is known of Hugo's life beyond the facts that he was head of the Guild of Painters at Ghent from 1473–1475, and that he painted about 1476 his *chef d'œuvre* for the Florentine merchant Tommaso Portinari, who acted as agent for the Medici family at Bruges, and who placed the picture in the Church of the Hospital of S. Maria Nuova, in

Florence, founded by his ancestor, Folco Portinari, the father of Dante's Beatrice.

THE PORTINARI ALTARPIECE

The subject of this large triptych is, in the centre, the *Adoration of the Shepherds*; and at the sides, the *Donor and his Family presented by their Patron Saints* (No. 1525, Plate XLV., Hall of Van der Goes). At the time when the picture was first made accessible to the Florentine painters, Italian art had produced nothing that could compare with it as regards the minute realism in the painting of all details, or in perfection of technique. Nothing, however, impressed the Florentines more than the marvellously realistic group of the three rough shepherds on the right of the centre panel, of which many an echo is to be found in Florentine art of the next two decades, and notably, as we have had occasion to notice, in the work of Domenico Ghirlandaio. Nothing could, indeed, be more perfect as regards imitation of natural form and colour and texture than the lustre vase with the irises and orange-lilies, the bundle of straw, the scattered violets, the wooden sandal with its cast shadow, in the foreground; or the painting of the angels' robes, the folds of which suggest Van der Goes's artistic descent from Rogier van der Weyden and Dierick Bouts. Every inch of the picture is of precious quality, and the whole work has a fullness and beauty of colour that the restorer has been unable to

PLATE XLV

HUGO VAN DER GOES

(c. 1435–1482)

FLEMISH SCHOOL

No. 1525. THE ADORATION OF THE SHEPHERDS

In the centre the Virgin, clad in blue, is kneeling before the Infant Jesus, who is lying flat on His back on the bare ground. On the extreme left, by the column of the crypt, St Joseph, in a red cloak, is standing with his hands joined in prayer. On the right, in the middle distance, are three shepherds in various attitudes of adoration and wonder. Another shepherd, behind them, is hurrying towards the scene. Angels, in robes of various colours, are scattered over the composition—two kneeling on the left, five on the right, two further back in the centre. Others are hovering in the air overhead. Landscape background with buildings. The picture is the centre panel of a triptych

Painted in oil on wood. 8 ft. 2 in. × 9 ft. 11 in. (2·49 × 3·02).



destroy, although the blue of the sky has suffered considerably from his attention.

Yet, notwithstanding all its fine qualities, Van der Goes's *Adoration* in some respects falls far short of the Italian achievement of the same epoch. The Northerner lacked the noble sense of design and architectonic balance which was the heritage of the Latin race. The central panel in particular looks as if it had been designed and painted piecewise. There is a certain lack of cohesion, a broken rhythm of line. The variations in scale of the different figures, too, produce an uncomfortable effect. The kneeling Virgin, in her deep blue dress, is the tallest figure of all; St. Joseph is shorter, but still of a much taller and weightier breed than the adoring shepherds, compared with whom the angels are of dwarfish proportions, and the Infant Saviour like a tiny doll.

The left wing shows Tommaso Portinari and his two little sons presented by the towering figures of St. Matthew and St. Anthony Abbot. On the right wing is the Donor's wife and her little daughter—one of the most lovable creations of Early Flemish art—kneeling in front of St. Margaret and St. Mary Magdalen in sumptuous though not showy gold brocade lined with grey fur. The background is formed by an exquisite hilly landscape, through which the three Magi are wending their way. The wings are better harmonised and altogether more homogeneous than the centre panel, the composition of which is too scattered for so

large a surface, although the design would have been quite adequate for an illuminated miniature.

VAN DER WEYDEN AND Z. BUGATTO

The Van der Goes altarpiece is not the earliest Flemish picture at the Uffizi, although the small but choice collection in the Hall of Van der Goes does not include any example by the founders of the school—the brothers Hubert and Jan van Eyck, who worked at Ghent and Bruges, and Robert Campin (now identified with the Maître de Flémalle) of Tournai. The Directors of the Gallery only follow the opinion of most of the leading experts in ascribing the panel of *The Entombment* (No. 795) to Campin's greatest pupil, Rogier Van der Weyden (1400 ?–1464). In front of the open rock-tomb, the bearded Joseph of Arimathea and the clean-shaven Nicodemus are seen supporting the limp, lifeless body of the Saviour, whose right arm is gently held by the Virgin, whilst St. John bends over His left hand in order to kiss it. In the foreground is a kneeling angel (or Magdalen ?) in white, whilst on the far horizon, beyond the three Crosses on Mount Golgotha, appear the towers of a typical Italian fortress-castle, not unlike the Castello Sforcesca of Milan. The distinctly Italian character, not only of the landscape and architecture, but also of the head of Joseph of Arimathea, justify the rejection of the official attribution to Rogier. Van der Weyden, it is true, visited Italy about 1449, when he

painted the exquisite portrait of Leonello d' Este, now in the collection of Sir Edgar Speyer; but the Italian features of this *Entombment*, superimposed upon what is clearly Van der Weyden's style, cannot be accounted for by that visit. It seems far more likely that the panel under discussion is from the brush of the painter of the Sforza triptych at Brussels, Zanetto Bugatto (?--1476), a Milanese master employed by Francesco Sforza, who sent him in 1460 to Brussels. Until 1463 Zanetto studied or worked in that city under Rogier Van der Weyden, who in 1462 received a letter from the Duchess of Milan, thanking him for his readiness to teach his art to Zanetto Bugatto, who had reported upon the master's "liberality in imparting to him his lessons."

MEMLINC

The lack of positive documentary evidence, the generally prevailing habit of fifteenth-century Flanders to repeat pictures that had met with approval and to "borrow" the general design, the types, or whole figures and groups from other painters, and for the pupils to reproduce with minute exactness the works of their masters, renders the attribution of most of the Early Flemish works that have come down to us extremely difficult. Unanimity of opinion prevails but in very rare cases, and many of the most famous masterpieces have been given in turn to all the different leaders of the school. Hans Memlinc (1430 ?–1494), born near

Aschaffenburg on the Main, and active chiefly in Bruges, is no exception to the rule, and great divergences of opinion prevail even upon the question of the authorship of the very beautiful *Virgin and Child, with Two Angels* (No. 703, Plate XLVI.), upon which Mr. J. W. H. Weale throws doubt, whilst it is accepted as a work from the master's own hand by the majority of German critics. Several repetitions of this picture are known—notably one, with some modifications, in the collection of the Duke of Devonshire. But none of them can compare in quality with the Uffizi panel, which must date from towards the close of the master's life, to judge from the floridness of the architectural setting with its round arch, swags, and Renaissance putti on the flanking pilasters. The types of the Madonna, of the Infant, and of the angel offering an apple to the Christ-Child are distinctly Memlinc's, as is also the tenderness of the whole conception, and the marvellously painted two glimpses of landscape in the openings at both sides of the Virgin's throne—a stately Gothic castle on the left, and a humble peasant's cottage by a winding brook on the right.

The half-length of *St. Benedict* (No. 778) is a marvel of minute execution—the laughing wrinkles seem to have been retouched and accentuated at a later date—and character portraiture. If this precious picture and the *Portrait of a Man in the Act of Praying* (No. 769) are by Memlinc—and there is no reason to throw doubts upon the attribution—it is obviously impossible to claim for the same master the *Portrait of a Youth* (No. 780), which

PLATE XLVI

HANS MEMLINC

(1430?–1494)

FLEMISH SCHOOL

No. 703. THE VIRGIN AND CHILD, WITH TWO ANGELS

Under a floridly decorated arch, on a canopied throne with brocaded back, the Virgin is sitting, facing the spectator, but her head slightly turned towards the right, where an angel, who is holding a viol in his left hand, is offering an apple to the naked Infant on the Virgin's lap. The Christ Child, Whose body and left foot are tenderly supported by His mother, stretches forth His right hand to receive the fruit. On the right, kneeling on the step of the throne, is another angel playing a harp. Glimpses of landscape are to be seen through the openings at both sides of the Virgin's throne—a stately Gothic castle on the left, and a humble peasant's cottage on the right.

Painted in oil on wood. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $4\frac{1}{2}$ in. (0·57 × 0·42).



was formerly ascribed to Antonello da Messina, and is at any rate utterly different from the style of Memlinc, to which the *Portrait of a Man* (No. 801), with the date of 1487, is a much nearer approach.

The *Portrait of a Young Man* (No. 801 *bis*) is a poor work by some unimportant painter of the school of Bruges.

GERARD DAVID

Gerard David (1460 ?–1523) was the ablest follower of Memlinc, but was also influenced by the Dutch primitives Ouwater and Geertgen tot S. Jans, and by Dierick Bouts. Of the two pictures that stand to his name in this Gallery, the *Adoration of the Magi* (No. 708), though dull and skinned by repeated cleaning, is a characteristic work of his early period, when he was most influenced by Geertgen, of whom one is reminded by the Virgin's headcloth and by the high head of Christ. The *Deposition* (No. 846) is, on the other hand, merely a late school copy of the master's authentic picture in the Carvallo collection in Paris. On the back of this copy is a gilt metal plate with the engraved figures of Adam and Eve.

To an earlier follower of the Van Eyck tradition—indeed, according to some writers, Jan van Eyck's only direct pupil—to Petrus Cristus (1410 ?–1475), was formerly attributed the diptych with two half-length *Portraits of a Man and a Woman* (No. 749), now vaguely catalogued as "Flemish School." The woman is holding a closed book, the man an open volume. The

coat of arms in the window behind the man has been recognised as that of Pierantonio Baroncelli, but the costumes of both sitters are unmistakably Flemish. On the back of the panels is painted an *Annunciation.*

The only Dutch primitive in the Hall of Van der Goes is the anonymous painter of the fascinating little *Crucifixion* (No. 906), a picture which was painted in the early years of the sixteenth century and betrays the influence of Geertgen tot S. Jans. It is impossible to understand how it could at any time have been attributed to Jan van Eyck.

THE SCHOOL OF ANTWERP

With the decline of Bruges, towards the end of the fifteenth century, Antwerp took the lead not only commercially and politically, but also as the centre of artistic activity. The founder of the Antwerp school was the locksmith's son, Quentin Matsys, or Massys (1466–1530), to whom is attributed the diptych supposed to represent the *Painter and his Wife* (No. 237). The date of 1502 inscribed upon it should suffice to discredit this theory, since Matsys had then attained the age of thirty-six, whereas the portrait represents quite a young man. It is far more likely that the diptych was painted by the so-called master of the *Death of Mary*, now identified with Joos van Cleef the elder (1485 ?–1525), who was born at Cleve and joined the Antwerp guild of painters

in 1511, and who must not be confused with Joos van Cleef the younger (?–1556). To this younger master, who worked for some time in England and is best known for his Holbeinesque portraits, the Uffizi authorities (who absurdly mix him up with Justus of Ghent) attribute the *Magdalen* (or Mater Dolorosa ?) (No. 762), which belongs, however, unquestionably to the fifteenth, and not to the sixteenth, century.

By the Liège master, Herri met de Bles, known to the Italians as "Civetta" (1480 ?–1550), from the little owl he frequently adopted as a signature, is the precious *Madonna enthroned, with St. Catherine and Other Saints* (No. 698), which was at one time attributed to Van der Goes. To Civetta is also given the *Landscape with Figures of Miners* (No. 730, First Flemish and German Room [1]), although the Brueghel-like little figures are utterly different from those in any authentic work by Herri met de Bles. With Barend van Orley (1491 ?–1542), to whom are attributed the unimportant *Portrait of a Man* (No. 821) and *Portrait of a Woman* (No. 839), the Italian influence of Raphael became paramount at Antwerp and stifled the expression of the Flemish national genius, until it was brought to new life by Rubens. The Early Flemish *Head of Medusa* (No. 1159, First German Room) should here be mentioned merely because it passed for many years as a work by Leonardo da Vinci.

[1] All the Flemish and German pictures, except where otherwise mentioned, are in the two rooms devoted to these schools.

THE LATER FLEMISH SCHOOL

THE one Flemish painter who kept to the tradition of his country, instead of following the methods of such Italianisers as F. Floris (1516 ?–1570), the painter of the large *Adam and Eve* (No. 760, Third Corridor), with the signature "F. Floris F. A. 1560," and his pupils, Martin de Vos (*The Crucifixion*, No. 811) and F. Franckens (*Dancing Cupids*, No. 737, and *Neptune and Amphitrite*, No. 747), was Pieter Brueghel the elder (1530–1569), whose emphatic patterning, precious touch, and synthetic rendering of movement can be studied in the *Peasants' Dance* (No. 928, Dutch Room). A glance at this authentic picture will suffice to show the impossibility of the same master being responsible for the *Inferno, with Dante and Virgil* (No. 933, Dutch Room), the Michelangelesque figures of which would point to its Italian origin. A perfectly genuine work by Pieter Brueghel, though retouched by a later Italian hand, is the crowded composition of small but emphatically outlined figures, *The Road to Calvary* (No. 892), with the signature and date

P. BRVEGHEL · 1559.

The Dutch Room contains several unimportant pictures by his less interesting son, Jan Brueghel, called "Velvet Brueghel" (1568–1625), who is seen at his best in the coloured copy of Dürer's grisaille, the *Road to Calvary* (No. 761), which will have to be referred to later. The copy (No. 761 *bis*, Hall of Van der Goes) is inscribed

A. D. INVENTOR 1505 • BRUEGHEL F. 1604.

Before turning to the work of Rubens, we must mention the landscapes by Paul Bril (1554–1626), an Antwerp painter, who worked in Rome and was not without influence upon Rubens and Claude Lorrain, and another Fleming who is exceptionally well represented at the Uffizi—Frans Pourbus the younger (1570–1622), the favourite portrait-painter to the court of Henry IV. of France. Of the ten pictures by or attributed to him, the most attractive are the *Portrait of a Young Princess* (No. 3411, Third Corridor) carrying in her deliciously dimpled hand a posy of brier roses and jasmine, and the minutely wrought *Portrait of Louis XIII. of France* (No. 3447).

RUBENS

Whereas the study of the Italians had been fatal to the art of a great number of Flemings who had been attracted by the glamour of the Italian masters, Peter Paul Rubens (1577–1640), one of the leading figures in the history of art, derived the greatest

benefit from his early sojourn at the cultured court of Mantua, in Genoa, and in Rome, because this full-blooded Fleming, who, exceptionally endowed by nature, had risen to mastery of his craft before at the age of twenty-three he started on his travels, had the power of assimilating all that the Venetians and other Italians could teach him, without sacrificing either his strong personality or the characteristics of his race. One has only to examine his grisaille sketch of *The Three Graces* (No. 842, Second Flemish and German Room), which was painted during his sojourn in Italy, and therefore under the stimulus of classic art, to see how firmly he clung to the Flemish ideal of feminine form and beauty. Unfinished as it is, or perhaps for that very reason, since the sketch is the most spontaneous and forceful expression of the artist's mind, this little picture is as typical an example of Rubens's vital art as could be desired—far more so than the meticulously finished *Venus and Adonis* (No. 812) in the same room, which is probably the work of another hand.

Rubens as a portrait-painter may be studied here in four admirable examples. In the Hall of the Painters are two *Portraits of the Painter* (Nos. 228 and 233, Plate XLVII.). The first, in which he appears without hat, in three-quarter profile to the left, was painted about 1618; the other, of about 1624, is identical in every way with the one at Windsor Castle, but it is difficult to say which is the original version and which the replica. Of about the same year is the superb portrait of *Isabella Brant* (No. 197),

PLATE XLVII

RUBENS

(1577-1640).

FLEMISH SCHOOL

No. 233. PORTRAIT OF THE ARTIST

A three-quarter face portrait, turning to the right, painted by the master in the prime of his life. He is wearing a wide-rimmed black felt hat, and a black cloak is flung over his shoulder, exposing only a portion of the loose white lace collar. The picture was painted about 1624. Another portrait of Rubens, exactly like it in every respect, is at Windsor Castle.

Painted in oil on canvas. 2 ft. $9\frac{1}{2}$ × 2 ft. ($86 \times 61\frac{1}{2}$).



the artist's first wife, in the Tribuna; whilst the features of his second wife, so often portrayed by his master-brush, appear in the beautiful *Portrait of Helène Fourment* (No. 180, Hall of Baroccio).

"THE BATTLE OF IVRY"

Of the greatest historical and artistic importance are the two colossal paintings of *Henry IV. at the Battle of Ivry* and the *Entry of Henry IV. into Paris after the Battle of Ivry* (Nos. 140 and 147, Hall of Rubens). These two unfinished paintings were intended for a series of twenty-four which were to correspond with the Medici series executed for a wing of the Luxembourg Palace, and now in a special gallery at the Louvre. They were to glorify the life of Henry IV., just as the earlier series had for its object the glorification of Marie de Médicis. Rubens began the designs for the life of Henry IV. soon after 1625, but Cardinal Richelieu having risen to power and not being too well disposed towards Rubens, the commission was to be taken from Rubens and given to the Cavaliere d' Arpino, who was, however, too old to undertake such a gigantic task. Negotiations with Guido and Guercino also led to no result, and Rubens tried once more to secure the commission. But somehow the matter fell through, and the series was never completed. Mr. Dillon states that "in the inventory of the *succession* there is mention of six large canvases belonging to this series," but the only two that can now be traced are the

two paintings at the Uffizi, which were sent to Florence by Marie de Médicis as a gift to her family, and were kept at the Pitti Palace until 1773.

Whilst the finished Médicis series is largely the work of assistants, designed by the master, who also added the finishing touches, the *Battle of Ivry* and the *Entry into Paris* are throughout executed by his own hand. There can be little doubt that in painting the King's triumphal entry Rubens had in his mind the *Triumphs* of Mantegna, which he had had occasion to study closely during his sojourn in Mantua. It is scarcely necessary to add that his emotional use of colour and his functional brush-work have nothing whatever in common with the Paduan master. The *Bacchanal* (No. 216), in the same room, is a third-rate school copy, without a single touch of Rubens's own brush. The large equestrian *Portrait of Philip IV.* (No. 210, Hall of Rubens), with fluttering allegorical figures, is now rightly catalogued as "School of Rubens," after having been given to Velazquez.

There is yet another Rubens in the Tribuna—*Hercules between Vice and Virtue* (No. 1140). But its present position over one of the doors does not permit a proper examination of the picture. The *Venus and Cupid* (No. 843), the *Birth of Erichthonus* (No. 837), and the *Silenus* (No. 810) are school pictures of no particular merit.

Little need be said, with one or two exceptions, about Rubens's followers and contemporaries, as represented at the Uffizi. The

Holy Family (No. 151) by G. Crayer (1582–1669), the *Conception* (No. 217) by G. Seghers (1591–1651), the much repainted *Boar Hunt* (No. 220) by F. Snyders (1579–1657), and the *Poultry scared by a Falcon* (No. 107) by Jan Fyt (1609–1661) may be mentioned as typical illustrations of the art that was practised at Antwerp in the first half of the seventeenth century.

Strangely enough, the only authentic work by Jacob Jordaens (1593–1678), apart from the fine *Portrait of the Artist* (No. 238) in the Hall of the Painters, is a superb *Portrait of a Woman* (No. 1536, Hall of Rubens), which is now vaguely catalogued as "Flemish School." For expressiveness of brushwork and quality of pigment the picture is worthy of Rubens himself. Note particularly the masterly management of the reflected light under the chin. The *Neptune striking the Earth* (No. 914, Second Flemish and German Room) and the *Venus with the Three Graces* (No. 775, Dutch Room), which bears on the frame the name "Giovanni van Leys," and in which the figures are treated with a sense of grace totally alien to the rather coarse spirit of Jordaens, cannot be seriously claimed for that master. Neither David Teniers the elder (1582–1689), nor his son, David Teniers the younger (1610–1690), are adequately represented at the Uffizi.

VAN DYCK

Of the several pictures that bear the proud name of Anthony van Dyck (1599–1641), the *Portrait of Jean de Monfort* (No. 1115,

Tribuna) is the only one that may be acclaimed as a masterpiece. It belongs to his Antwerp period, and betrays, especially in the painting of the face, the influence of Rubens. Sober and low in tone, the portrait has the vitality almost of a Frans Hals. The burly figure is clothed in ample black garments, with a white ruff round his neck and a gold chain hanging down to his belt. His vivacious expression and the significant gesture of his half-open left hand suggest that he is in the act of speaking and accentuating his words with his index finger and thumb. The picture is in a sad state of neglect, which makes it impossible to decide whether it is the original or a replica of the Monfort portrait in the Vienna Gallery. The equestrian *Portrait of Charles V., in Armour* (No. 1128, Tribuna), which is supposed to be a copy, perhaps with modifications, by Van Dyck after a picture by Titian, is not by the master himself any more than the so-called *Portrait of the Mother of Sustermans* (No. 144, Hall of Rubens), formerly called *The Mother of Rubens*; or the *Portrait of Lords John and Bernard Stuart* (No. 1523, Hall of Rubens), which is merely a copy of the original picture formerly in the possession of Sir George Donaldson. The *Portrait of Marguerite of Lorraine* (No. 196) has perhaps a better claim to be regarded as an original, but is not by any means a masterpiece; and the *Virgin and Child, with Saints* (No. 150, Hall of Rubens), and the grisaille *Virgin and Child, with Angels* (No. 783, Second Flemish and German Room), are again school pictures of little importance.

SUSTERMANS

Only in Florence is it possible to appreciate at its full worth the art of Justus Sustermans (1597–1681), the friend of Rubens and Van Dyck, and pupil of Willem de Vos. Sustermans was born at Antwerp, but went to Italy at an early age, and entered the service of the successive Grand Dukes of Tuscany, who held him in high and well-deserved esteem as a portrait-painter of rare distinction, endowed with a fine sense of colour, psychological insight, and command of craftsmanship. It is true that Sustermans's enormous popularity led him to over-production in factory fashion, and that his work was very unequal, although he should not be held responsible for all the mediocre portraits that have been labelled with his name. But at his best Sustermans was the compeer of his two more famous compatriots. His *Portrait of Galileo Galilei* (No. 163, Hall of Baroccio), for example, is a picture that Rubens himself need not have been ashamed to sign. His *Mary Magdalen* (No. 101, Third Corridor), with its brilliant, warm flesh-tints gleaming out of the sonorous darkness, may be lacking in that devotional spirit which had inspired the religious art of earlier centuries, but for sheer power of craftsmanship it can hold its own in the best company. The head of the Magdalen is, by the way, a portrait of Vittoria della Rovere, wife of Ferdinand II., whom he has also depicted in the excellent, straightforward *Portrait of Vittoria della Rovere* (No. 3424, Hall of Rubens).

Vittoria's mother, *Claudia de' Medici, Wife of Archduke Leopold of Austria*, is the subject of the superb, dignified, nobly arranged *Portrait* (No. 763, Plate XLVIII., Hall of Rubens), which alone would suffice to assure Sustermans's position among the masters of portraiture.

It would serve no purpose to give a list of the large number of portraits by and attributed to Sustermans that are hung in the Third Corridor, in the Halls of Baroccio and of Rubens, and in the Flemish Room, especially as his name is applied, *faute de mieux*, in rather reckless fashion to many portraits of his period which are obviously done by other unknown painters.

PLATE XLVIII

JUSTUS SUSTERMANS

(1597-1681)

FLEMISH SCHOOL

No. 763. PORTRAIT OF CLAUDIA DE' MEDICI

Claudia de' Medici, wife of Archduke Leopold of Austria, and mother of Vittoria della Rovere, is depicted three-quarter length, slightly turning to the left. She is attired in a jewelled black dress with a stiff white lace collar. She is holding a kerchief in her left hand, whilst her right hand is resting on a table with a red cover.

Painted in oil on canvas. 3 ft. 9 in. × 2 ft. 10 in. (1·14 × 0·86).



THE GERMAN SCHOOLS

THE Flemish school is, notwithstanding certain serious gaps, the only European school outside Italy that may be said to be represented at the Uffizi Gallery in fairly adequate manner. The art of the other countries—Germany, Spain, Holland, France, and England—is shown in such fragmentary fashion that the pictures can only be regarded as isolated examples, and not as links in the chain of evolution. We shall therefore deal with them here as briefly as possible, and without any pretence at mentioning every insignificant painting that has found its way into these Galleries—a course which we feel the better justified in adopting since no student would dream to study the art of these countries in the Florentine Gallery; whilst the ordinary visitor generally and wisely contents himself with the most cursory inspection of the rooms devoted to the "foreign" schools, and, prefers to apply himself more profitably to the study of the Italians.

The fact that the consideration of the German pictures at the Uffizi takes us straight to one of the most precious and important pictures of Albrecht Dürer (1471–1528), the head of the school of Nuremberg, and the most German of all German

masters, is the most striking proof of the incomplete way in which German art presents itself at the Uffizi. There is not a single picture of the primitive school of Cologne, not a single painting by the masters of Colmar, nothing by Grünewald, Altdorfer, Schöngauer, Grün. The beginning here is the very zenith of German art, personified by Dürer and Holbein.

DÜRER

The famous *Adoration of the Magi* (No. 1141, Plate XLIX., Tribuna) was painted by Dürer for the Elector Frederick of Saxony in 1504, the year before the master's journey to Venice, where he was to come under the spell of Mantegna, Bellini, and Jacopo de' Barbari. Dürer, who was first trained as a metal engraver, and who in the whole course of his life found line his most congenial method of expression, was never a great colourist, and even the sight of the marvels of Venetian art could not make him a "painter" in the modern sense of the word. This *Adoration*, painted before his sense of colour had benefited by contact with the Venetians, is a little raucous and almost unpleasant in colour; but it has a tenderness of sentiment, a depth of feeling, a beauty of arrangement, a rhythm of line, carefully thought out, but unobvious and inevitable in its logic and lucidity, that combine to give it the stamp of a masterpiece able to hold its own among the best Italian versions of the same subject. In spite of the festive splendour

Plate XLIX

ALBRECHT DÜRER

(1471-1528)

GERMAN SCHOOL

No. 1141. The Adoration of the Magi

On the left, turning her back to the crypt, is seated the Virgin, clad in blue, and holding on her lap the Infant Christ, who is receiving from the kneeling old king his offering. The two other kings are standing further back, bareheaded, and holding their offerings in their hands. An attendant in oriental costume lower down on the extreme right. In the middle distance a ruined building and some horsemen in front of an arch. Further back, a castle on a steep hill.

Painted in oil on wood. 3 ft. 2 in. × 3 ft. 8 in. (0·97 × 1·12).



of the Magi and their Oriental retinue in the background, the scene has a captivating air of Old German homeliness. The castle-crowned, steep hill in the background recalls similar *motifs* in his line engravings of *The Rape of Amymone*, *St. Eustace*, and *St. Anthony*. The sumptuously attired king with the flowing locks resembles the artist himself as he appears in the *Portrait of the Artist* (No. 439, Hall of the Painters), a copy of the wonderful original of 1498, at the Prado, in Madrid.

We have already referred to the chiaroscuro, or grisaille, *Road to Calvary* (No. 761, Hall of Van der Goes), of which Jan Brueghel painted a copy in colours. Dürer's original was done in 1505, and probably taken by the master to Venice in that year.

Although the cipher signature A D was adopted by Dürer after 1490, the date which appears in conjunction with this cipher on the *Portrait of an Old Man* (No. 766), believed to be Dürer's father, this somewhat timid and carefully wrought portrait is a perfectly authentic work, to which the forged signature was added at a later date. By Dürer are also the rather tiresome heads of *St. Philip* (No. 777) and *St. James* (No. 768). Both are done in tempera and signed with the usual cipher and the date 1516. Ten years later Dürer painted the not particularly pleasing *Virgin and Child* (No. 851). All these pictures are in the Second German Room.

The most distinguished of Dürer's pupils was Hans Suess, known as Hans von Kulmbach (1476 ?–1522), who had previously

worked under the Venetian master Jacopo de' Barbari. He is the painter of the eight panels with scenes from the history of SS. Peter and Paul, which were formerly attributed to another Dürer pupil, Hans Schäufelein. The subjects are: *St. Peter delivered from Prison* (No. 729), *St. Peter preaching* (No. 740), *St. Peter walking on the Water* (No. 713), *The Martyrdom of St. Peter* (No. 713 *bis*), *SS. Peter and Paul led to Prison* (No. 748), *The Conversion of St. Paul* (No. 748 *bis*), *The Martyrdom of St. Paul* (No. 724), and *The Ascension of St. Paul* (No. 740 *bis*).

LUCAS CRANACH

The *Adam* (No. 1142) and *Eve* (No. 1138), in the Tribuna, introduce us to one of the most fascinating of all northern masters. Lucas Cranach the elder (1472–1553), who became court-painter to Frederick the Wise, Elector of Saxony, in 1504, was unfortunately induced by increasing demand to turn out pictures with the help of many assistants in factory fashion. All these studio productions were signed with his name or crest—a winged serpent—but comparatively few of them are from his own hand. His authentic works are not only pleasing in colour and drawn with great clearness and precision, but they have the irresistible fascination of an art that is still essentially Gothic, but tinged with the Renaissance spirit as it appeared to the master's naive mind. His mythological nudes, and to a large extent such pictures as this

Adam and *Eve*, owe their quaint charm not only to their undeniable beauty of line, but to the struggle of a German Gothic artist to enlarge his cramped sense of form and to master the secret of classic style and proportion. The *Eve*, which bears the master's monogram and the date 1526, aims at the grace of a Botticelli, but is still Gothic in its very essence.

The only other authentic work by the master at the Uffizi is his splendid *Auto-Portrait* (No. 224, Hall of the Painters), signed with the winged serpent, and inscribed

ÆTATIS SVÆ LXXVII. 1550.

The double portraits of his patrons, *Johann and Frederick, Electors of Saxony* (No. 845), and of his friends, *Luther and Melanchthon* (No. 847), as well as the portraits of *Martin Luther* (No. 838) and of *Catherine Bore, Luther's Wife* (No. 822), are school copies of little merit; whilst the charming little *St. George* (No. 751) is probably the work of his son, Lucas Cranach the younger (1515–1586).

HOLBEIN

One of the priceless treasures of the Gallery is the *Portrait of Richard Southwell* (No. 765, Plate L.), by the greatest of all German masters, Hans Holbein the younger (1497–1543). Grave in expression, sensitive in the delineation and modelling of the features, the

warm, transparent flesh-tones are set against a flat green background, on which is inscribed in gold letters at both sides of the head

· X° · IVLII · ANNO · ETATIS · SVÆ
· H · VIII · XXVIII° ANNO XXXIII.

The portrait is painted with that dispassionate objectiveness which is the hall-mark of Holbein's art. He did not aim at that momentary expression, in which the modern masters of portraiture try to catch the flash of true character revealed by sudden animation, but rather at the typical, set expression of complete repose without intellectual fatigue. The perfection of the placing of the design cannot be better tested than by covering the quietly folded hands in the lower corner on the right of the picture—an experiment which immediately destroys the faultless balance of the design.

In the Hall of the Painters is a *Portrait of Holbein* (No. 232), with the inscription

JOANNES HOLPENIVS BASILEENSIS SVI IPSIUS EFFIGIATOR AE · XLV.

The inscription is a forgery. The gold background is a later addition; and the whole drawing, if it ever was by Holbein himself, has been so extensively renovated that it can no longer be regarded as his own work.

Plate L

HANS HOLBEIN THE YOUNGER

(1497-1543)

GERMAN SCHOOL

No. 765. Portrait of Richard Southwell

A half-length portrait of Richard Southwell, in three-quarter profile to the right, with hands crossed and resting on the lap. He is clad in a dark costume, with a white shirt showing round the neck and through the opening in front. A gold chain is hanging across his chest. On his head, a black biretta with a badge or jewel in front. The flat green background shows the inscription—

X°· IVLII· ANNO· ETATIS· SVÆ·
H· VIII· XXVII°· ANNO XXXIII·

Painted in oil on wood. 1 ft. 6 in. × 1 ft. 1 in. (0·45 × 0·33).


. X°. IVLII. ANNO.
H. VIII. XXVIII°.
ETATIS SVÆ
ANNO XXXIII.

THE LATER GERMANS

Little more need be said about the remaining works of the German school, among the best of which are a *Portrait of Camillus Gross* (No. 788), by C. Amberger (?–1562 ?), formerly attributed to Antonio Mor; and two *Landscapes* (Nos. 758 and 793) by the Frankfurt painter, Adam Elsheimer (1578 ?–1620), who worked in Italy and who exercised considerable influence upon Rembrandt. A few unimportant pictures represent the seventeenth and eighteenth centuries, among them the *Apollo* (No. 831), by Joachim Sandrart (1606–1688) of Frankfurt, better known as a writer on art than as a painter; the *Sheep and Cattle* (No. 114, Third Corridor), by Philip Roos, or Rosa da Tivoli (1659–1705), an Italianising painter from Frankfurt; a *Fruit Still Life* (No. 792), by Abraham Mignon (1639–1697), an able flower and still-life painter; and a *Portrait of a Man* (No. 764), by Balthasar Denner (1685–1749) of Hamburg, whose tiresome realism delighted in the minute imitation of the pores of the skin and the stubbles of the sprouting beard.

Peter van der Faes (1618–1680), better known as Sir Peter Lely, is generally counted among the portrait-painters of the British school, but he was born and bred in Germany, his native town being Soest in Westphalia, and he may therefore be included among the German painters. All the six portraits which stand to his credit at the Uffizi represent English personages and were painted during his long sojourn in England, where he became the

favourite court-painter to Charles II. His name is, like that of Sustermans, used in a generic way to cover the often mediocre copies and replicas by his many assistants and imitators. It is questionable whether a single original by the master is to be found among the bevy of Court beauties in the Hall of Giovanni da San Giovanni: the *Countess of Rochester* (No. 149), the *Duchess of Cleveland* (No. 114), *Nell Gwynne* (No. 135), and *Jane Middleton* (No. 123).

Like Lely, Angelica Kauffmann (1741–1807) is often counted among the English painters, though she was born at Chur, in German Switzerland, and studied first under her father, then in Italy. Her talent is well displayed in the portraits of *Stanislas Poniatowski, King of Poland* (No. 3462) and of the *Poetess Fortunata Salgher Fantastici* (No. 3542), both in the Hall of Giovanni da San Giovanni; and in the *Portrait of the Artist* (No. 471, Hall of the Painters), one of the most attractive pictures ever wrought by her brush.

THE DUTCH SCHOOL

THE Early Dutch, like the Early German school, is practically unrepresented at the Uffizi, except by a few anonymous works, among which must be counted the *Christ crowned with Thorns* (No. 1143, Tribuna), attributed by the authorities of the Gallery to that rare master Lucas van Leyden (1494–1533), whose name frequently figures in Italian catalogues, although not a single authentic picture by the master is to be found south of the Alps. It is therefore scarcely necessary to add that the very beautiful profile *Portrait of Ferdinand, Infante of Spain* (No. 895, Second Flemish and German Room) is wrongly entered under his name. This carefully executed panel bears the inscription

EFG. FERDIN. PRINCIP. INFANT. HISPAN. ARCH. AVSTR.
RO. IMP°. AN° ETAT SVE. XXI. VICAR.

The later and essentially democratic art of Holland is so contrary to the spirit, not only of Italian art, but of the Florentine *milieu*, that the Uffizi Gallery is about the last place in the world where the Dutch seventeenth century can be appreciated at its full worth. The towering genius of Rembrandt stands, of course,

above all such considerations. But, with the exception of his *Auto-Portraits* (Nos. 451 and 452, Hall of the Painters), the one dated 1656, the time of his great bereavements and bankruptcy, the other showing his careworn features in old age, about 1664, five years before his death, the Gallery owns only an *Interior of a Cottage, with Figures* (No. 922, Dutch Room), which, in spite of the signature "Rembrandt," is only a copy of the *Holy Family in the Carpenter's Shop* at the Louvre.

Closely allied to Rembrandt in spirit, and the most profoundly impressive of all the pictures in the Dutch Room, is the *Landscape* (No. 879), with a threatening storm blowing from the rocks on the right, by Hercules Seghers (1590–1640 ?). The artist is here entirely concerned with the mood of nature and with atmospheric effects, and has advanced immeasurably from the topographic vision of the early landscape-painters.

THE "SMALL MASTERS"

A few works of precious quality may be mentioned among the numerous "cabinet pictures" by the Dutch "small masters" that were collected by the Grand Duke Cosimo III. Foremost among them is the inimitable *Breakfast* (No. 977) by Jan Steen (1626–1679), in which a young woman and a man are depicted at their meal in a garden, with two other figures standing and listening to the music made by a violin-playing boy. Miniature-like

precision of touch, whether it be in the painting of such details as the ham and the loaf of bread on the table, or the costumes, or the portraits, cannot be carried to a higher degree of perfection. But Jan Steen, in his preoccupation with this lovingly wrought microscopic detail-work, never lost sight of the general atmosphere and harmonious blending of colour. In this respect he was far superior to Frans van Mieris (1635–1681), who at his best was a worthy rival of Jan Steen as regards objective imitative skill. Frans van Mieris appears to have been the special favourite of Cosimo III., if one may judge from the number of his pictures bought by that princely collector. Among them is the group of *The Artist's Family* (No. 981), conceived as a genre scene in an interior. It is an unusually interesting document bearing upon the manner of life led by a cultured and prosperous Dutch artist of the seventeenth century. In execution it is beyond reproach. It is signed

F. van Mieris fecit 1675.

For sheer beauty of colour, few things can rival the two harmonies in golden brown, *A Man playing a Lute* (No. 969) and *A Woman playing a Lute* (No. 986) by Cornelius Bega (1620–1664). Other precious gems are the *Miser* (No. 960) by Hendrick G. Pot (1585–1657), who, although a follower of Frans Hals, approaches here the golden glow of Rembrandt's palette: the *Man looking out of a Window* (No. 978) by Adriaen van Ostade (1610–1685); the *Schoolmaster teaching a Girl* (No. 786), a candle-light scene by

Gerard Dou (1613–1675); the *Servant cleaning a Copper Pan* (No. 964), signed "G. Netscher, 1664"; a *Domestic Scene* (No. 918) by Gabriel Metsu (1630–1667); the unusually fine *Church at Cologne* (No. 927) fully signed by Gerrit Berkheyden (1638–1698); and the extraordinarily luminous, fresh, and transparent *Vase with Flowers* (No. 3449) by Jan van Huysum (1662–1749).

The *Lady in a Red Dress, praying before a Crucifix* (No. 885), is certainly not by Nicolas Maes (1632–1693), to whom it is officially attributed. It is, indeed, subject to doubt whether it is at all of Dutch origin. Doubt may also be legitimately expressed about the authorship of the *Drinking Scene* (No. 958), catalogued under the name of Gerard Terborch (1617–1681).

The degeneracy of the Dutch school under Italian influence is to be studied in the *St. Mary Magdalene* (No. 887) by Willem van Mieris, and in the *Judgment of Solomon* (No. 905) by Adriaen van der Werff (1659–1722).

THE SPANISH SCHOOL

WE have seen that Giuseppe Ribera, called "Lo Spagnoletto," though Spanish by birth, was Italian by his art and by domicile, and that the equestrian *Portrait of Philip IV. of Spain* (No. 210), which was formerly attributed to Velazquez, is now officially recognised as a picture of the Rubens school. When we have added to these remarks, that the two supposed *Auto-Portraits* (Nos. 216 and 217, Hall of the Painters) by Velazquez are both school works, all that remains to be said about the Spanish pictures at the Uffizi resolves itself into a notice of a single picture, the *Christ bearing His Cross* (No. 1519), by Luis de Morales (1509–1586), in the Hall of Baroccio.

Morales, who was born at Badajos, and does not appear to have been trained by any of the known masters, was one of the few Spanish painters of his time who, to a certain extent at least, resisted the all-pervading influence of such Italianised masters as Berreguete and Becerra. In his intensely serious art, he—a true Spaniard—loves to dwell upon the sufferings and sorrows of Christ and the Virgin. He is unmistakably the son of a country that bred the Inquisition and that has made a national sport of bull-fighting. His *Christ bearing His Cross*, at the Uffizi, is a thoroughly

characteristic work—gloomy, dramatic, the flesh-tints of pallid hue, the feeling essentially Gothic, though the Renaissance has left its impress on the form. For this solitary example of Spanish art, the Gallery is indebted to Dr. Arthur de Noè Walker, by whom it was presented in 1898.

THE BRITISH SCHOOL

WITH Lely and Angelica Kauffmann allotted to Germany, there is not a single British picture in the Uffizi Gallery, except, of course, the portraits, mostly modern, of the artists by themselves, in the Hall of the Painters. Leaving aside the painters of the present day and of the last generation, the small group of English portraits includes but few works that command attention, namely, a magnificent auto-portrait of *Sir Joshua Reynolds* (No. 540), holding a scroll with the inscription

DISEGNI DEL DIVINO MICHELAGNOLO B ;

a very serious portrait of *George Romney* (No. 752), which shows this unequal artist at his very best, without any of the technical tricks and superficial conventionality that are so often to be found in the portraits of pretty women to which he owes his great popularity; *Richard Cosway*, as a Roman Triumphator; *Gavin Hamilton; James Northcote;* and a portrait of *Sir James Thornhill*, attributed to Hogarth. *George Henry Harlow*, and such forgotten mediocrities as *Ignaz Hugford* and *Prince Hoare*, make up the rest. *Johann Zoffany*, who spent the major part of his life in England, is to be found among the Germans, to whom he belongs by right of birth.

THE FRENCH SCHOOL

THE fifteenth century of French art, the difficult problems of which have during the last decade or so absorbed the attention of so many students, figures at the Uffizi Gallery but in a single picture, though one of quite exceptional importance, as it is one of the very rare paintings by a master of the school of Avignon that proclaims by an authentic inscription its authorship and the date of its origin. This picture, a large triptych, showing in the centre the *Raising of Lazarus*; on the left, *Martha at the Feet of Jesus*; and on the right wing, *Mary Magdalen anointing the Saviour's Feet* (No. 744, French Room), is the work of Nicolas Froment, a painter of unknown origin, who flourished in the second half of the fifteenth century under the good King René, and ended his days at Avignon.

Avignon was of all the early centres of artistic activity in France the one where the Italian influence mingled most freely with that of the North. As far back as the early part of the fourteenth century the Sienese Simone Martini had been called thither to decorate the Pope's palace, and for a long time afterwards a lively intercourse was kept up between the papal city and Italy. In Nicolas Froment, such as he appears in the Uffizi

triptych (which was brought to the Gallery from the Convent of Bosco à Frati in the Mugello), the only trace of any Italian influence is to be found in the charming heads of Martha and the Magdalen. All the rest—the Christ and the Apostles and the glimpses of landscape in the two wings—is as Northern and Gothic as the elaborately carved tracery of the frame and the inscription in Gothic letters on the lower edge of the picture :

NICOLAVS FRUMENTI *absolvit hoc opus* XV. KL JUNII
M CCCC LXI.

The Lazarus in the centre panel is a person of gruesome aspect, shrivelled up almost to the appearance of a skeleton with a grinning death's head. To accentuate his emaciation, he is contrasted with the thick-set, burly apostle who is helping him out of the coffin. The naively faulty perspective of the right wing, in which the Saviour's foot projects in quite impossible fashion past the table at the far side of which He is seated, creates at the first glance the illusion that the very Giottesque Magdalen is not anointing the foot of Christ, but of Judas, who stands to His right. On the outside of the wings is painted in grisaille the *Virgin adored by Three Donors.*

The sixteenth century is represented by François Clouet (1500 ?–1572), of whom we have practically no record before 1541, the year in which he was appointed Painter-in-Ordinary to François I. of France. The small equestrian *Portrait of François I., King of*

France (No. 667, French Room), is a very carefully executed copy of a lost original, another version of which is to be seen at Versailles. The damascened armour and the rich trappings of the horse are painted with great delicacy. An original work by the master is the beautiful *Portrait of Henri II. of France* (No. 1123, Second Corridor), of which the Louvre owns a reduced and vastly inferior copy. The picture must have been painted towards the end of that king's reign. The *Portrait of a Young Man* (No. 682, French Room) is a work of doubtful authenticity.

Rome was the source from which seventeenth-century France drew its inspiration. The two masters who are the glory of the French school of that period, Nicolas Poussin (1594–1665) and Claude Gellée, called Claude Lorrain (1600–1682), learnt their art on classic soil and spent the best part of their active life in Rome. By Poussin the Gallery owns the unimportant sketch *Venus and Adonis on Mount Ida* (No. 693). Of the two Claudes, the *River Landscape, with Dancing Shepherds* (No. 848), is a far better picture than the rather overrated *Marine Sunset* (No. 774), although this sadly neglected picture is remarkable for the balance of the composition and the splendid grouping of the figures. The smaller *River Landscape* has a sky of great luminous depth, and is signed

Claudio Gellé F. Rome 1672.

The little *Landscape* by Poussin's brother-in-law, Gaspard Dughet (1613–1675, Second Corridor), is of no significance. In the same

Corridor is a Scriptural subject (No. 678) by Jean de Boulongne, called "Le Valentin" (1591–1634), a very able French follower of Caravaggio; and the *Repose in Egypt* by Sébastien Bourdon (1616–1671), another artist of rare natural endowment who wasted his best energy upon producing dull *pastiches* of the Later Italian masters.

Pierre Mignard (1612–1695), the painter of the *Portrait of the Comtesse de Grignan* (No. 670, French Room), was another Frenchman who became acclimatised in Rome. His name has become proverbial and is used to this day in the word *mignardise*, which is applied to a certain type of affected, sugary prettiness. But the worst of all the French Italianisers was Simon Vouet (1590–1649), whose *Annunciation* (No. 992) has no redeeming quality to make up for its harsh colour and stereotyped design. By Charles Lebrun (1619–1690), who became the despotic arbiter of taste in the reign of Louis XIV., is the circular *Jephtha's Vow* (No. 685), which looks for all the world like a Leighton without the English classicist's refinement of colour. A flickering of French genius, untainted by foreign influences, is to be seen in the *Grotesque Portrait* (No. 687) by Jacques Callot (1594–1635), better known for his engravings than for his paintings. Salvator Rosa was the source of inspiration for Jacques Courtois, called "Le Bourguignon" (1621–1676), the bravura of whose impetuous brush is exemplified in the three small *Battlepieces* (Nos. 651, 652, and 653).

Even in the dullest and most bombastic period of her art,

France could boast of a number of portrait-painters of great distinction. Philippe de Champaigne (1602–1674), it is true, was born at Brussels, and derived his style of portraiture partly from Flemish sources; but he lived in France, and is generally counted among the masters of that country. By him is the soundly handled *Portrait of Fouquet* (No. 695), and the *Vocation of St. Peter* (No. 691), from which it may be seen that when his ambition led him to attempt the higher flights, he was in no way inferior to the contemporary French painters in the "grand manner." The portrait-painters *par excellence* of the pompous *grand siècle* were Hyacinthe Rigaud (1659–1743) and Nicolas de Largillière (1656–1746), whose art is well shown in the *Louis, Dauphin of France, Son of Louis XIV.* (No. 878, Hall of Giovanni da S. Giovanni) and the *Bossuet, Bishop of Meaux* (No. 684, French Room) of the former, and the *J. B. Rousseau* (No. 674, French Room)—a typical *portrait d'apparat* of the latter. The *Portrait of the Children of James II.* (*Prince James Francis Edward Stuart and Princess Louisa Maria Theresa Stuart*) (No. 1532, Third Corridor) is one of several known replicas of a picture by Largillière. A better version of it is at the National Portrait Gallery in London.

A Watteau of doubtful authenticity (a *Fête Champêtre*, No. 671) and a small but masterly Boucher (the *Infant Christ and St. John*, No. 656) are the only pictures that illustrate the greatest period of French painting, the graceful, light, decorative art of the boudoir, which in the eighteenth century had replaced the rhetorical

bombast of the preceding age. With these, and with a mention of the admirable large *Classic Landscape* (No. 127, Third Corridor), signed

D. BOUGET, ROME, 1792,

by the little-appreciated eighteenth-century painter Didier Bouget of Chantilly, and of the no less excellent portraits of *Victor Alfieri* (No. 689 *bis*), and the *Countess of Albany* (No. 689) by François Xavier Fabre (1766–1837), the chapter of French art at the Uffizi may be appropriately closed.

INDEXES

I. INDEX OF ARTISTS

Abbate, Nicolo dell', 191.
Albani, Francesco, 193.
Albertinelli, Mariotto, 110–115, 149, 151.
Allegri, Antonio, *see* Correggio.
Allori, Alessandro, 157, 158.
„ Cristofano, 158.
Altdorfer, 256.
Altichiero Altichieri, 167.
Alunno di Domenico, 71.
Alunno, Niccolò, 123.
Amberger, C., 261.
Ambrogio de Predis, *see* Predis.
Amerighi, Michelangelo, *see* Caravaggio.
Amico di Sandro, 90.
Andrea del Castagno, *see* Castagno.
Andrea del Sarto, 70, 106, 107, 131, 143–152, 159.
Andrea di Giusto, 42.
Angelico, Fra, 1, 33, 35–39, 42, 43, 47, 49, 52, 112, 123.
Anguissola, Sofonisba, 187.
Antonello da Messina, 54, 206, 207, 243.
Antoniazzo Romano, 39.
Antonio Veneziano, 27.
Aretusi, Cesare, 195.
Arpino, Cavaliere d', 249.

Bacchiacca, 131, 132, 154.
Baldovinetti, Alessio, 57, 58, 66–69.
Barbieri, Giovanni Francesco, *see* Guercino.
Barile, Gian, 143.
Baroccio, Federigo, 160–162, 219.
Bartolo di Fredi, 14.
Bartolommeo, Fra, 20, 71, 106, 107, 110–114, 134, 144, 150, 151
„ di Giovanni, 71.
„ Veneziano, 210.
Bassano, Francesco, 226, 227.
„ Giovanni Battista, 226, 227.
„ Girolamo, 226, 227.
„ Jacopo, 226, 227.
„ Leandro, 226, 227, 232.
Bastiani, Lazzaro, 206.
Batoni, Pompeo, 202.
Battista di Giacomo, 225.
Bazzi, *see* Sodoma.
Beccafumi, 19–21, 142.
Beccaruzzi, 231.
Becerra, 267.
Bega, Cornelius, 265.
Bellini, Gentile, 204, 206, 207, 208.
„ Giovanni, 204–216, 222, 223, 235, 256.
„ Jacopo, 52, 169, 204, 206.
Bellotto, Bernardo, 235, 236.
Benozzo Gozzoli, *see* Gozzoli.
Berkheyden, Gerrit, 266.
Berreguete, 267.
Bianchi, 183.
Bicci di Lorenzo, 31.
„ Lorenzo di, 31, 39.
„ Neri di, 31, 58.
Biliverti, Giovanni, 163.
Bissolo, Pier Francesco, 210.
Bizzelli, G., 163.
Bles, Herri met de, 245.

Boltraffio, 102, 103.
Bonatti, Giovanni, 180.
Bonfigli, Benedetto, 123, 125.
Bonifazio Veronese, 224.
„ II., 225.
„ III., 225.
Bonone, Carlo, 195.
Bonsignori, 173.
Bonvicino, *see* Moretto.
Bordone, Paris, 188, 225, 231.
Borgognone, Ambrogio, 102, 104.
Botticelli, Sandro, 65, 72–86, 88–93, 99, 100, 106, 120, 132, 155, 259.
Botticini, 91, 92.
Boucher, 155, 274.
Bouger, D., 275.
Boulongne, Jean de, *see* Valentin.
Bourdon, Sébastien, 273.
Bourguignon, Le, *see* Courtois.
Bouts, Dierick, 238, 243.
Bramante, 102.
Bramantino, 102.
Brescianino, Andrea del, 20.
Bronzino, Angelo, 39, 152–157, 160.
Brueghel, Jan, 247.
„ Pieter, 245, 246, 257.
Brusasorci, 175. 176.
Bugatto, Zanetto, 240, 241.
Bugiardini, 112, 150, 159.
Buonaccorsi, Niccola, 14.
Buonaiuti, Raffaello, 112.
Busi, Giovanni, *see* Cariani.

Cagliari, *see* Paolo Veronese.
„ Carlo, 228, 229.
Callot, Jacques, 273.
Cambiaso, Luca, 201.
Campi, Bernardino, 187.
„ Galeazzo, 187.
„ Giulio, 187.
Campin, Robert, 240.
Canale, Antonio, 235.
Canaletto, 235.
Capanna, Puccio, 26.
Caporali, Bartolommeo, 125.
Capponi, Bartolommeo, 92.
„ Raffaello, *see* Raffaellino del Garbo.
Cappuccino Veronese, 232.
Caracci, Agostino, 191.
„ Annibale, 191, 192.
„ Lodovico, 191–194.
Caravaggio, 196–199, 201, 273.
Cardi, Lodovico, 162.
Cariani, 212.
Carletto, 228.
Carli, Raffaello, *see* Raffaellino del Garbo.
Carlone, Andrea, 202.
Caroto, Francesco, 173–175.
Carpaccio, Vittore, 206, 207, 214.
Carpi, Girolamo da, 180.
Carriera, Rosalba, 234.
Castagno, Andrea del, 43, 45–47, 84.
Castello, Valerio, 202.
Castiglione, Giovanni Benedetto, 202.
Catena, Vincenzo, 212.
Cavazzola, *see* Morando.
Cennino Cennini, 34.
Cesare da Sesto, *see* Sesto.
Champaigne, Philippe de, 274.
Chimenti, Jacopo, 162.
Cignani, Carlo, 195.
Cigolo, Il, 162.
Cimabue, 10, 11, 22, 23.
Cima da Conegliano, 211, 212.
Cione, *see* Orcagna.
Civerchio, 188.
Civetta, *see* Bles.
Claude Lorrain, 272.
Clouet, François, 271.
Conti, Bernardino de', 102, 103.
Correggio, 143, 160, 179, 183–186, 191, 200.
Cosimo, Piero di, *see* Piero.
Cossa, Francesco, 178.
Costa, Francesco, 202.
„ Lorenzo, 178, 179, 181, 183.

Cosway, Richard, 269.
Courbet, 196.
Courtois, Jacques, 273.
Cranach, the Elder, Lucas, 258, 259.
„ the Younger, Lucas, 259.
Crayer, G., 251.
Credi, Lorenzo di, 67, 93, 97–101, 106, 129, 151.
Crespi, Giuseppe, 195.
Cristus, Petrus, 243.
Curradi, Francesco, 163.

Daddi, Bernardo, 26, 27.
Daniele da Volterra, 141.
David, Gerard, 243.
Denner, Balthasar, 261.
Diamante, Fra, 85.
Dolci, Carlo, 163, 164.
Domenichino, 193, 197.
Domenico Veneziano, 43, 46–48, 53, 58.
Donducci, G. Andrea, 195.
Dossi, Battista, 180.
„ Dosso, 179, 180, 183, 187.
Dou, Gerard, 266.
Duccio di Buoninsegna, 10, 11, 12, 13, 22.
Dughet, Gaspard, 272.
Dürer, Albrecht, 247, 255–258.
Dyck, Van, *see* Van Dyck.

El Greco, 30, 226.
Elsheimer, Adam, 161, 261.
Eusebio di San Giorgio, 132.
Eyck, Van, *see* Van Eyck.

Fa Presto, *see* Giordano.
Fabre, François Xavier, 275.
Fabriano, Gentile da, *see* Gentile.
Faes, Van der, *see* Lely.
Farinati, Paolo, 175.
Ferramola, Floriano, 188.
Filipepi, Sandro, *see* Botticelli.
Fiorentino, Giovanni Baptista, *see* Il Rosso.
Fiorenzo di Lorenzo, 118, 123–126, 133.
Floris, F., 246.
Fontana, Lavinia, 195.
Fontebuoni, 163.
Foppa, Vincenzo, 102, 188
Fragonard, 155.
Franceschi, Pier dei, *see* Pier.
Franceschini, Baldassare, 163, 166.
„ Marcantonio, 195.
Francesco di Giorgio, 17.
Francesco di Giovanni di Domenico, *see* Botticini.
Francia, Francesco, 128, 133, 178, 181, 182, 183.
„ Giacomo, 128.
Franciabigio, 149–151.
Franckens, F., 246.
Franco, Battista, 160.
Fredi, Bartolo di, 14.
Froment, Nicolas, 270, 271.
Fungai, Bernardino, 20.
Furini, Francesco, 164, 165.
Fyt, Jan, 251.

Gabbiani, A. W., 163.
Gaddi, Agnolo, 25, 26, 27, 29.
„ Taddeo, 25, 29, 31, 32.
Galasso, 177.
Garofalo, 180.
Geertgen tot S. Jans, 243, 244.
Gellée, *see* Claude Lorrain.
Genga, Girolamo, 122.
Gentile da Fabriano, 49, 51, 52, 123, 204.
Gerini, Gerino d' Antonio, 131.
„ Lorenzo di Niccolò di Pietro, 28.
„ Niccolò di Pietro, 29.
Gherardo delle Notti, *see* Honthorst.
Ghirlandaio, David, 70.
„ Domenico, 53, 67–72, 74, 88, 90, 92, 141, 150, 238.
„ Ridolfo, 67, 70–72, 92, 146.
Giolfino, 175.
Giordano, Luca, 199, 201
Giorgio, Francesco di, 17.

Giorgione, 174, 179, 211, 213–217, 222, 223, 224, 226, 232.
Giottino, 23, 24, 26.
Giotto, 10, 13, 22–27, 34, 40, 41, 43, 46, 132, 167.
Giovanni d' Allemagna, 205.
„ da Milano 28, 29.
„ da S. Giovanni, 164, 165, 166.
„ dal Ponte, 30.
„ del Biondo, 29.
„ di Paolo, 38.
„ van Leys, 251.
Girolamo di Giovanni, *see* Pacchia.
Giusto, Andrea di, 42.
Goes, Hugo van der, 68, 237–240, 245.
Gozzoli, Benozzo, 17, 37, 38, 74, 123.
Granacci, Francesco, 70.
Graziadei, Mariano, 72.
Grün, 256.
Grünewald, 256.
Guardi, Francesco, 235, 236.
Guardiagrele, Niccola da, 39.
Guercino, 194, 249.
Guido da Siena, 11.
„ di Graziano, 11

Hals, Frans, 252, 265.
Hamilton, Gavin, 269.
Harlow, George Henry, 269.
Hoare, Prince, 269.
Hogarth, 269.
Holbein, 101, 256, 259, 260.
Honthorst, Gerard, 199, 200.
Hugford, Ignaz, 269.
Huysum, Jan van, 266.

Il Prete Genovese, 201.
Il Rosso Fiorentino, 153, 159.

Jacobello del Fiore, 206.
Jacopo de' Barbari, 256, 258.
Joos van Cleef, the Elder, 244.
„ „ Cleef, the Younger, 245.
Jordaens, Jacob, 251.
Justus of Ghent, 117, 245.

Kauffmann, Angelica, 262, 269.
Kulmbach, Hans von, 257.

Landi, Neroccio de', 17.
Lanfranco, Giovanni, 195.
Largillière, Nicolas de, 274.
Lebrun, Charles, 273.
Leighton, 273.
Lely, Sir Peter, 261, 269
Leonardo da Vinci, 17, 66, 67, 71, 87–89, 93–98, 101–106, 110, 130, 132, 134, 138, 143, 150, 184, 245.
Le Valentin, *see* Valentin.
Liberale da Verona, 173.
Licinio, Bernardino, 225, 226.
Lippi, Filippino, 50, 84–89, 91, 92, 101.
„ Filippo, 43, 48–50, 75, 76, 77, 85 86, 87, 90, 97, 121, 133.
„ Lorenzo, 164, 165.
Lippo Memmi, 12, 13.
Lorenzetti, Pietro, 13.
Lorenzo di Credi, *see* Credi.
„ di Pietro, *see* Vecchietta.
„ Monaco, *see* Monaco.
Lo Spagna, 132.
Lotto, Lorenzo, 211, 212.
Lucas van Leyden, 263.
Luciani, *see* Sebastiano del Piombo.
Luini, Aurelio, 105.
„ Bernardino, 102, 104, 105.
Luteri, Giovanni di Nicolo, *see* Dosso Dossi.

Maes, Nicolas, 266.
Maganza, Alessandro, 232.
Magnasco, Alessandro, 202.
Mainardi, Sebastiano, 71.
Maineri, Gian Francesco, 186.
Maître de Flémalle, 240.
Manozzi, Giovanni, 165.
Mansueti, Giovanni, 207.

Mantegna, Andrea, 125, 167–173, 175, 183, 185, 204, 208, 213, 250, 256.
„ Francesco, 172.
„ Lodovico, 172.
Manni, Giannicola, 132.
Marinari, Onorio, 163.
Mariotto di Nardo di Cione, 28.
Martini, Simone, 12, 270.
Masaccio, 12, 27, 37, 41–43, 45, 47–49, 86, 89, 93, 132, 134.
Maso di Stefano, *see* Giottino.
Masolino, 41, 49.
Massari, Lucio, 195.
Matsys, Quentin, 244.
Matteo di Giovanni, 16.
Mazzolino, Lodovico, 179, 180.
Mazzuoli, Francesco, *see* Parmigianino.
„ Tommaso, 163.
Melanzio, 132.
Meldolla, Andrea, *see* Schiavone.
Melozzo da Forlì, 116, 117.
Melzi, 102.
Memlinc, Hans, 182, 241–243.
Memmi, Lippo, 12, 13.
Metsu, Gabriel, 266.
Michelangelo, 21, 70, 110, 111, 113, 119, 121, 131, 132, 136, 139–144, 149, 150, 152–154, 191, 194, 223, 230.
Michele da Verona, 174.
Micheli, Andrea, 187, 232.
Mieris, Frans van, 265.
„ William van, 266.
Mignard, Pierre, 273.
Mignon, Abraham, 261.
Monaco, Lorenzo, 32–35, 49.
Mor, Antonio, 261.
Morales, Luis de, 267
Morandi, G. M., 163.
Morandini, Francesco, 163.
Morando, Paolo, 174.
Moretto, 188, 224.
Morone, Domenico, 174.
Moroni, Giovanni Battista, 188–190.
Muziano, Girolamo, 232.

Nelli, Ottaviano, 123.
Neroccio de' Landi, 17
Netscher, G., 266.
Niccola da Guardiagrele, 39.
Northcote, James, 269.
Nuzi, Allegretto, 51, 123.

Oderigi, 123.
Oggiono, Marco d', 102.
Orcagna, Andrea, 27, 28.
„ Jacopo, 28, 29.
Orley, Barend van, 245.
Ostade, Adriaen van, 265.
Ouwater, 243.

Pacchia, 20.
Pacchiarotto, 20.
Padovanino, *see* Varitari.
Pagani, Gregorio, 158.
Palma il Giovine, 222.
„ Vecchio, 210, 214, 222, 224, 226, 228.
Palmerucci, Guido, 123.
Palmezzano, Marco, 117.
Panetti, 180.
Paolo Veronese, *see* Veronese.
Parmigianino, 186, 187.
Parmigiano, 191.
Parri Spinelli, 30.
Perugino, 92, 93, 98, 110, 120, 122, 124–131, 134, 136.
Peruzzi, Baldassare, 142.
Pesellino, 58, 59.
Petrucci, Francesco, 148.
Pier dei Franceschi, 49, 53–57, 94, 116, 118.
Pieri, Stefano, 163.
Piero di Cosimo, 106–110, 143, 149, 150.
Pini, Paolo, 232.
Pinturicchio, Bernardino, 124, 125, 134, 136.

Piola, Pellegrino, 202.
Piombo, Sebastiano del, *see* Sebastiano.
Pippi, Giulio, *see* Romano.
Pisanello, 51, 204.
Pisano, Antonio, *see* Pisanello.
Pitati, Bonifazio dei, *see* Bonifazio Veronese.
Pollaiuolo, Antonio, 60–66, 74–77, 118.
„ Piero, 60–66, 74, 75, 87.
Ponte, Giovanni del, 30.
Pontormo, Jacopo da, 152, 153.
Pordenone, 226.
Pot, Hendrick G., 265.
Poussin, Gaspard, *see* Dughet.
„ Nicolas, 272.
Predis, Ambrogio de, 102, 103.
Primaticcio, 159, 191.
Procaccini, Cammillo, 195.
Puccio Capanna, 26.
Puligo, Domenico, 146, 147.

Raffaellino del Garbo, 91, 92, 93.
Raffaello di Francesco, 91.
Raibolini, *see* Francia.
Raphael, 20, 42, 71, 110, 114, 116, 122, 126, 130–140, 143, 149, 150, 158, 160, 173, 180, 181, 183, 191, 211, 224, 245.
Rembrandt, 198, 216, 261, 263, 264, 265.
Reni, Guido, 193, 194, 197, 249.
Reynolds, Sir Joshua, 161, 269.
Ribera, Giuseppe, 197–199, 267.
Ricci, Sebastiano, 234.
Ricciarelli, *see* Daniele da Volterra.
Rigaud, Hyacinthe, 274.
Roberti, Ercole, 178.
Robusti, Jacopo, *see* Tintoretto.
Romanino, Girolamo, 187, 188.
Romano, Giulio, 138.
Romney, George, 269.
Rondinelli, 117.
„ Niccolo, 210.
Roos, Philip, 261.
Rosa da Tivoli, 261.
„ Salvator, 198, 202, 273.
Rosalba Carriera, 234.
Rosselli, Cosimo, 33, 58, 59, 106, 110, 131.
„ di Jacopo Franchi, 30.
„ Matteo, 163, 164, 166.
Rosso, *see* Il Rosso.
„ Francesco, *see* Salviati.
Rubens, 165, 201, 247–254.

Salaino, 103.
Salimbeni, Ventura, 21.
Salvi, Giovanni Battista, 195.
Salviati, Francesco, 159.
Salviatino, 232.
Sandrart, Joachim, 261.
Santi di Tito, 160.
„ Giovanni, 54, 116, 133.
„ Raffaelle, *see* Raphael.
Sarto, *see* Andrea del Sarto.
Sassoferrato, 195.
Savoldi, G. Girolamo, 188.
Savonazzi, Emilio, 195.
Scarsella, Ippolito, 180.
Scarsellino, 180.
Schäufelein, Hans, 258.
Schiavone, Andrea, 231, 232.
Schidone, Bartolommeo, 187.
Schöngauer, 256.
Scotto, Stefano, 104.
Sebastiano del Piombo, 136, 138, 214, 223, 224.
Seghers, G., 251.
„ Hercules, 264.
Sellaio, Jacopo del, 89–91.
Sesto, Cesare da, 102.
Signorelli, Luca, 116, 118–122, 126, 136, 140, 141.
Simone, Maestro, 29.
„ Martini, 12.
Snyders, F., 251.
Sodoma, 17–21, 102, 122, 136, 142.
Sogliani, Giovanni Antonio, 59, 151
Solario, Andrea, 102.
Sorri, Pietro, 21, 201.

Spagna, Lo, 132.
Spagnoletto, *see* Ribera.
Spanzotti, 17.
Spinelli, Parri, 30.
Spinello Aretino, 25.
Squarcione, 102, 125, 168, 169, 172, 177, 204, 205.
Starnina, 41.
Steen, Jan, 264, 265.
Strozzi, Bernardo, 201.
„ Zanobi, 1, 38, 39.
Suess, Hans, *see* Kulmbach.
Sustermans, Justus, 253, 254, 262.

Teniers, the Elder, David, 251.
„ the Younger, David, 251.
Terborch, Gerard, 266.
Tiarini, Alessandro, 195.
Tiepolo, 175, 233, 234.
Tinelli, Tiberio, 232, 233.
Tintoretto, 229–233.
Tisi, Benvenuto, *see* Garofalo.
Titian, 3, 160, 179, 180, 188, 208, 211, 214–226, 229, 231, 232, 252.
Tommaso di Stefano, *see* Giottino.
Torbido, Francesco, 174.
Trevisani, Francesco, 187.
Tura, Cosimo, 177, 178, 183.

Ubertini, Francesco, *see* Bacchiacca.
Uccello, Paolo, 43–46, 53, 58, 61.

Valentin, Le, 273.
Van der Goes, *see* Goes.
„ der Werff, Adriaen, 266.
„ der Weyden, 238, 240, 241.
„ Dyck, 201, 233, 251–253.
„ Eyck, 182, 237, 240, 243, 244.
Vannini, Ottavio, 163.
Vannucci, Pietro, *see* Perugino.
Varitari, Alessandro, 228.
Vasari, Giorgio, 152, 159.
Vecchietta, 16, 17.
Vecelli, Orazio, 221.
„ Tiziano, *see* Titian.
Velazquez, 154, 190, 250, 267.
Veneziano, Bartolommeo, *see* Bartolommeo.
„ Domenico, *see* Domenico.
Veronese, Bonifazio, *see* Bonifazio.
„ Cappuccino, *see* Cappuccino.
„ Paolo, 175, 176, 227–229, 233.
Verrocchio, Andrea del, 65–68, 74–76, 93, 96–101, 126.
Vicentino, 187.
Vinci, Leonardo da, *see* Leonardo.
Viti, Timoteo, 134, 181.
Vivarini, Alvise, 205, 206, 207, 211.
„ Antonio, 205.
„ Bartolommeo, 205.
Volterrano, Il, *see* Franceschini.
Vos, Martin de, 246.
„ Willem de, 253.
Vouet, Simon, 273.

Watteau, 274.
Werff, Adriaen van der, 266.
Weyden, Rogier van der, *see* Van der Weyden.

Zampieri, Domenico, *see* Domenichino.
Zelotti, G. Battista, 176, 228.
Zoffany, Johann, 269.
Zuccheri, Federigo, 160, 161.
„ Taddeo, 160, 161.

II. GENERAL INDEX

Abydos, 5.
Acciajuoli, Donato, 59.
Adam and Eve, by Lucas Cranach, 258, 259.
Adoration of the Lamb, 237.
Adoration of the Magi—
  By Albrecht Dürer, 256, 257.
  „ Botticelli, 75, 78, 79, 88, 96.
  „ Cosimo Rosselli, 59.
  „ D. Ghirlandaio, 69, 88.
  „ Filippino Lippi, 86, 88, 89.
  „ Gentile da Fabriano, 52.
  „ Gerard David, 243.
  „ Leonardo da Vinci, 88, 89, 95, 96, 97.
  „ Mantegna, 170, 171.
Adoration of the Shepherds—
  By Van der Goes, 68, 238–240.
  „ D. Ghirlandaio, 68.
Agucchia, Cardinal, 193.
Albany, Countess of, 275.
Albert, Prince, 52.
Alfieri, Victor, 275.
Allegory of Spring, by Botticelli, 74.
Allegory of the Tree of Life, 208, 209, 215.
Almeni, Sforza, 109.
Andrea Pisano, 27.
Andreuccio, Giacomo di, 16.
Andromeda, 108–110.
Annunciation—
  Ascribed to Leonardo, 67, 97.
  By Botticelli, 87.
  „ Leonardo, 97.
Anonimo Gaddiano, 87.
Anonimo Magliabecchiani, 23, 26.
Antwerp, 244, 245, 251, 252, 253.
Apelles, 82.
Arena Chapel, Padua, 167.
Aretino, 229.
Arezzo, 9, 54, 162.
  „ S. Francesco, 10, 13, 54.
Ariosto, 179, 194.
Aschaffenburg, 242.
Augsburg, 225.
Avignon, 270.

Baccio d' Agnolo, 134.
Baptism of Christ, by Verrocchio, 66, 98.
Barbarossa, 52.
Bargello, *see* Florence.
Baroncelli, Pierantonio, 244.
Bartolini, 44.
Bartoluccio, 60.
Bassano, 202, 206.
Battle of Cadore, 221.
Battle of Ivry, 249, 250.
Beccadelli, Monsignore, 221.
Bella Fornarina, La, 138, 224.
Belle Jardinière, La, 135.
Bellini, Nicolosia, 169, 204.
Bentivoglio, Giovanni, 178.
Berenson, 22, 41, 61, 67, 73, 82, 84, 85, 90, 96, 129, 137, 144, 150, 152, 173–175, 187, 189, 210, 212.
Bergamo, 177.
Berlin, 47, 50, 87, 119, 145, 168, 177.
Bibbiena, Maria, 138.
Billi, Salvatore, 113.
Bologna, 54, 178, 181, 182, 183, 187, 191–195, 221.
Bore, Catherine, 259.
Borghini, 77.
Borgo San Sepolcro, 53, 54, 56, 160.
Bosco à Frati, 271.
Bossuet, Bishop of Meaux, 274.
Braccesi, Alessandro, 129.
Brancacci, 42, 48, 49, 86.
Brant, Isabella, 248.
Brera Gallery, Milan, 104, 105.
Brescia, 102, 188, 189.

Bruges, 237, 240, 242, 244.
Brunelleschi, 40.
Brussels, 241, 274.
Buontalenti, Bernardo, 3.
Burckhardt, 173, 184.
Buti, Lucrezia, 50, 85.
Byzantine paintings, 7–11, 203.

Cadore, 221.
Calumny of Apelles, 82–84.
Capistrano, 170.
Cappello, Bianca, 77, 156, 158.
Caraffa, Cardinal, 86.
Carneschi, Piero, 146.
Casa, Antonio Ghezzi della, 31.
Castelfranco, 213.
Castello, 81, 122.
Castiglione, Baldassare, 173.
Cestello, 84.
Chantilly, 275.
Charlemont, Lord, 146.
Charles II. of England, 262.
Charles II. of Spain, 199.
Charles V., 252.
Charles VIII. of France, 2.
Chinese Art, 12, 14, 45, 82.
Christ's Descent into Limbo, 154.
Chur, 262.
Città della Pieve, 126, 128.
Clement V., 9.
Cleve, 244.
Cleveland, Duchess of, 262.
Colleoni, 98.
Colmar, 256.
Cologne, 205, 256.
Colonna, Cardinal, 138.
„ Stefano, 215.
Constantinople, 208.
Cook, Herbert, 215.
Cornaro, Catarina, 221.
Corniole, Giovanni delle, 129.
Coronation of the Virgin, by Fra Angelico, 35, 36.
Correggio, 183, 185.
Corsini Gallery, 93, 138.
Cortona, 118.
Credi, Andrea di, 98.
Cremona, 187.
Crowe and Cavalcaselle, 25, 53, 112, 173, 215.
Cruttwell, Maud, 65.

Dante, 123, 238.
Death of Adonis, 223, 224.
Devonshire, Duke of, 242.
Dickes, 215.
Dillon, 249.
Dini, Gerozzo, 112.
Dolomites, 216.
Donaldson, Sir George, 252.
Donatello, 40, 43, 45–47, 49, 61, 66, 111, 167, 208.
Doni, Angelo, 130, 141.
„ Giovambatista, 155.
Donna Velata, The, 130.
Dresden, 180, 185, 217.

Egidio, Battle of St., 44, 45.
Eleonora of Toledo, 156.
Elizabeth, Queen, 161.
Empoli, 91.
Entombment, by Michelangelo, 140.
Ercole, Duke of Ferrara, 178.
Eremitani, Padua, 169.

Fabriano, 51, 123.
Fede, Lucrezia del, *see* Lucrezia.
Federico da Montefeltre, 17, 54–56, 133, 174.
Ferdinand, Infante of Spain, 263.
Ferrara, 54, 172, 177–180, 187.
Fiesole, 127.
Filipepi, Giovanni, 73.
Flora, by Titian, 220.
Florence, Accademia, 7, 49, 52, 66, 68, 74, 92, 151, 153.

Florence, Archæological Museum, 5.
„ Badia, 85.
„ Bargello, 5.
„ Calza, La, 68, 127.
„ Campanile, 59.
„ Carmine, 42, 48, 49, 86.
„ Cathedral, 31, 43.
„ Medici Palace, 44, 50, 62.
„ Mercanzia Palace, 64.
„ Ognissanti, 27, 29.
„ Or San Michele, 28, 37.
„ Palazzo Vecchio, 59, 72, 87, 113, 152.
„ Pitti Palace, 1, 3, 50, 77, 104, 113, 121, 130, 137, 148, 158, 250.
„ SS. Annunziata, 108, 114.
„ S. Croce, 24, 46, 155.
„ S. Donato a Scopeto, 89, 96.
„ S. Giobbe, 150.
„ S. Giorgio, 58.
„ S. Lorenzo, 98, 131.
„ S. Lucia de' Magnoli, 48.
„ S. Marco, 38, 111, 112.
„ S. Maria de' Pazzi, 84, 132.
„ S. Maria Novella, 43, 47, 48, 49, 53, 70, 79, 86, 149.
„ S. Maria Nuova, 5, 27, 59, 68, 76, 93, 101, 112, 237.
„ S. Miniato, 63.
„ S. Niccolò di là d' Arno, 53.
„ S. Pietro Maggiore, 149.
„ S. Remigio, 24.
„ Zecca Vecchia, 29.
Foligno, 123.
Fontainebleau, 159.
Forlì, 116.
Fortezza, by Botticelli, 74–76.
Fouquet, 274.
Fourment, Helène, 249.
Francesco delle Opere, Portrait of, 128, 129, 130.
Francesco Maria II., Duke of Urbino, 56.
Francis, St., 9, 10, 124.
François I., 145, 159, 190, 225, 271.
Frankfurt, 261.
Frederick, Elector of Saxony, 256, 258, 259.
Fugger, 225.

Galilei, Galileo, 253.
Gambetti, Giovanni Battista, 163.
Gattamelata, 174.
Gello, Gianbattista, 154.
Genoa, 201–202, 248.
Ghent, 237, 240.
Ghiberti, 22, 23, 40, 43, 60.
Giocondo, Fra, 136.
Giovanni Pisano, 40.
Gonzaga, Eleonora, 217–219.
„ Elisabetta, 173, 174.
„ Lodovico, 169,
Grignan, Comtesse de.
Gross, Camillus, 261.
Gualfonda, 44.
Gubbio, 51, 123.
Guidobaldo, Duke of Urbino, 135, 173, 174, 217.
Gwynne, Nell, 262.

Hamburg, 261.
Hawkwood, 43.
Henri II. of France, 272.
Henry IV., 249.
Hercules strangling Antæus, 61, 62.
„ *slaying the Hydra*, 61, 62.
Hermitage, St. Petersburg, 135.
Hermits of the Thebaïd, 14.
Holy Family, by Michelangelo, 140, 141.
Homer, 81.
Horne, Herbert, 44, 78.

Jacopo da Carpi, 138.
James II., 274.
Johann, Elector of Saxony, 259.
Johnson Collection, Philadelphia, 63.
Judgment of Solomon, 214.

Judith and Holophernes, by Botticelli, 76, 77, 222.
Judith, by Palma, 222.
Julius II., 136, 219.
„ *Portrait of*, 137.

Knife-Grinder, The, 3.
Knight of Malta, 215.

Lama, Gaspari Zanobi del, 79.
Laurana, Luciano, 54.
Lavinia, Daughter of Titian, 217.
L'Empoli, *see* Chimenti.
Leo X., 152.
Leonello d' Este, 241.
Leopold, Archduke of Austria, 254.
Liège, 245.
London, British Museum, 204.
„ Buckingham Palace, 52.
„ National Gallery, 14, 44, 45, 47, 63, 75, 83, 87, 91, 100, 103, 137, 140, 156, 185.
„ National Portrait Gallery, 274.
Loreto, 54.
Lorraine, Ferdinand III., 4.
„ Francesco II., 4.
„ Grand Dukes of, 4.
„ Leopold II., 4.
„ *Marguerite of*, 252.
„ Pietro Leopoldo I., 4.
Louis XIV., 273, 274.
Louis, Dauphin of France, 274.
Louvre, *see* Paris.
Lovere, 205.
Lucca, 202.
Lucian, 82.
Lucrezia del Fede, 145, 146, 147.
Luini, 104.
Luneville, Peace of, 4.
Luther, Martin, 101, 259.

Mackowsky, 90.
Madrid, 218, 257.
Madonna dei Linajuoli, 36, 37.
„ *del Cardellino*, 135, 149.
„ *del Popolo*, 162.
„ *del Pozzo*, 149.
„ *del Rosato*, 76.
„ *della Stella*, 59.
„ *delle Arpie*, 147, 148.
„ *of the Magnificat*, 80, 81.
„ *of the Meadow*, 136.
„ *of the Pomegranate*, 80, 81.
„ *of the Quarries*, 172.
„ *with the Laughing Angel*, 49, 50.
Malatesta, Sigismondo, 54.
Manni, Canon, 86.
Mantua, 169, 183, 248, 250.
Masaniello, 198.
Mazzafira, 158.
Medici, Alessandro de', 2, 159.
„ Anna Maria Luisa, 4.
„ Antonio de', 170.
„ Cardinal Carlo de', 114.
„ Cardinal Leopold de', 3, 108.
„ Claudia dei, 56, 254.
„ Cosimo de', 1, 2, 38, 50, 78, 152.
„ „ I., 2, 109, 122, 151, 152, 154, 155, 156.
„ „ II., 3, 185.
„ „ III., 3, 264, 265.
„ Ferdinand I., 3, 4, 148, 156.
„ „ II., 3, 56, 137, 217, 253.
„ Francesco I., 3, 156, 170.
„ Garcia de', 157.
„ Giovanni Bicci de', 1, 38, 39.
„ „ de', 78, 79.
„ „ delle Bande Nere, 222.
„ „ Gastone, 4.
„ Giuliano de', 2, 79.
„ „ Duke of Nemours, 158.
„ Ippolito de', 2.
„ Lorenzo de', 2, 159.
„ „ (il Magnifico), 2, 62, 67, 74, 78, 122.
„ Lorenzo di Pierfrancesco de', 81.

Medici, Maria de', 156, 157, 249, 250.
„ Piero de', 2, 79.
„ „ di Lorenzo de', 2, 77, 78.
„ Pietro Leopoldo I., 127, 148.
„ *Venus*, 3.
Melanchthon, 259.
Mercanzia Virtues, by Pollaiuolo, 64–66, 75.
Michelozzo, 37.
Middleton, Jane, 262.
Milan, 17, 101–106, 240.
Milanesi, 129.
Ming Period, 12.
Mirandola, Pico della, 78.
Modena, 183, 187.
Monfort, Jean de, 251, 252.
Monte Cassino, 17.
„ Oliveto, 19, 118.
Montefeltre, Federico da, *see* Federico.
Montepulciano, 120.
Monza, 105.
Morelli, 84, 150, 173, 215, 224.
Mugello, 271.
Munich, 49.
Murano, 203, 204.

Naples, 196, 197.
Nasi, Lorenzo, 125.
„ Giovanni Battista, 135.
Nicchio, Compagnia del, 148.
Notte, La, 185.
Nuremberg, 255.

Oppé, A. P., 137.
Orbetello, 70.
Orlando Furioso, 179, 194.
Orvieto, 37, 119.
Osborne House, 52.

Pacioli, Fra Luca, 53.
Padua, 102, 167–169, 177, 204, 205, 208, 213, 228.
Palmieri, Matteo, 83.
Pantera, Giovanni Antonio, 190.
Pantiatichi, Bartolommeo, 157.
Paris, Louvre, 44, 45, 80, 91, 97, 103, 105, 135, 138, 177, 204, 205, 264, 272.
Parma, 183–186.
Pazzi Conspiracy, 79.
Pelucca, Villa, 104.
Perseus and Andromeda, 108–110.
Perugia, 47, 54, 118, 123–126, 134.
Pesaro, 160, 221.
Petrarch, 145.
Philadelphia, 63.
Philip IV. of Spain, 154, 250, 267.
Phineas, 109.
Piagnoni, 74, 107.
Pieve di Cadore, 215, 218.
Pisa, 9, 14, 15, 27, 40.
Pisano, Andrea, 27.
„ Giovanni, 40.
Pistoja, 13, 131.
Pitti Palace, *see* Florence.
Pius IV., 160.
Poggio a Cajano, 130.
„ Imperiale, 79, 160, 215.
Poliziano, 81, 106.
Poniatowski, Stanislas, King of Poland, 262.
Portinari Altarpiece, 68, 237–240.
„ Beatrice, 238.
„ Folco, 238.
„ Tommaso, 237, 239.
Prado, Madrid, 218.
Prato, 49, 50, 75, 85.
Ptolemy, 82.
Pucci, Luerezia dei, 157.
Pugliese, Francesco del, 108.
„ Piero di Francesco del, 85, 121

Quaratesi, Marchese, 53.

Razzanti, Pietro, 78.
René, King, 270.
Ricci, Corrado, 5, 183, 235.
Richelieu, Cardinal, 249.

Ricketts, C., 221.
Rimini, 54.
Rochester, Countess of, 262.
Rome, 9, 20, 39, 54, 71, 80, 81, 86, 113, 136, 140, 142, 143, 160, 161, 194, 196, 211, 223, 224, 248, 272, 273, 275.
„ Belvedere Palace, 160.
„ Camera della Signatura, 136.
„ Sistine Chapel, 140.
„ S. Maria sopra Minerva, 86.
„ Vatican, 71, 80, 136, 211.
„ Villa Medici, 4.
Rossellino, 50.
Rossi, 63.
Rovere, Francesco Maria della, 161, 217, 219.
„ Giovanni della, 134.
„ Vittoria della, 3, 137, 217, 220, 253, 254.
Rousseau, J. B., 274.
Rout of S. Romano, 44.
Rucellai Madonna, 22.
Rumohr, Baron, 29.
Ruskin, 76.

Salgher, Fantastici Fortunata, 262.
Salting Bequest, 103.
Salviati, 59.
Sansovino, Jacopo, 231.
Savonarola, 74, 79, 106, 111.
Scappi, Evangelista, 182.
„ *Giovanni*, 182.
Sforza, Battista, 55, 56.
„ Francesco, 241.
„ *Gian Galeazzo*, 63.
„ *Lodovico, "Il Moro,"* 101.
Siena, 9–22, 27, 51.
„ Cathedral, 12, 21.
„ Palazzo Pubblico, 11.
„ S. Domenico, 11, 18.
„ S. Sebastiano in Camollia, 19.
Sirén, Oswald, 25.
Sirigatti, Ridolfo, 77.
Sixtus IV., 80, 222.
Soderini, Piero, 113, 134.
„ Tommaso, 65.
Soest, 261.
Somaia, Costanza da, 155.
Southwell, Richard, 259.
Speyer, Sir Edgar, 241.
Spoleto, 49, 75, 85.
Spring, Allegory of, by Botticelli, 74.
St. Petersburg, 135.
Strozzi Chapel, 86, 89.
„ Filippo, 109.
„ *Giovanni Battista*, 235.
„ Giovanni Battista da Lorenzo, 109
„ Maddalena, 130.
Stuart, James Francis Edward, 274.
„ *Lords John and Bernard*, 252.
„ *Louisa Maria Theresa*, 274.
Sustermans, 252.
Swooning of St. Catherine, 18.

Tebaldi del Corno, Camilla, 155.
Tenebrosi, 193, 194, 196–202.
Thebes, 5.
Theodoretus, 8.
Theodotus, 82.
Thornhill, Sir James, 269.
Tornabuoni, Giovanni, 70.
Tornaquini, Elisabetta, 153.
Totilas, 17.
Tournai, 240.
Treviso, 187, 225.
Trial of Moses, 214, 215.
Tyre, 82.

Urban VIII., 56.
Urbino, 3, 17, 54–56, 116, 131, 133, 134, 135, 137, 160, 161, 173, 174, 217–219

Val d' Elsa, 97.
Vallombrosa, 146.
Valori, Bartolommeo, 39.

Vasari, Giorgio, 2, 23, 24, 29–31, 44, 46, 52, 58, 59, 60, 67, 70, 74, 78, 89, 93, 99, 101, 106, 109, 112, 118, 121, 122, 124, 134, 138, 141, 144, 146, 148, 150, 154, 155, 169, 172, 178.
Venice, 51, 52, 128, 129, 179, 187, 203–236, 256, 257.
„ Academy, 207, 212.
„ Campanile, 224.
„ Doges' Palace, 51, 208, 221.
„ Fondaco dei Tedeschi, 216.
„ S. Maria della Salute, 230.
Venier, Admiral Sebastiano, 231.
Venus, Birth of, by Botticelli, 74, 81, 82, 99, 155.
„ by Giorgione, 217.
„ by Lorenzo di Credi, 99.
„ *Medici*, 3.
„ *of Urbino*, 217, 218, 219.
„ *Reclining*, by Titian, 3, 217, 218, 219.
Venus, with a Musician, 218.
Vercelli, 17.
Verona, 136, 172–176, 205.
Verrocchio, Andrea, 37.
„ Giuliano, 66.
Versailles, 272.
Vicenza, 168, 232.
Vienna, 105, 135, 175, 252.
Vierge au Panier, 185.
Vinci, 94.
„ Leonardo, *see* Leonardo.
„ Ser Piero da, 94.
Vision of St. Bernard, 85, 86.
Visitation, The, by Albertinelli, 114, 115.

Walker, Dr. Arthur de Noè, 199, 268.
Weale, J. W. H., 242.
Windsor Castle, 248.
Wrestlers, The, 3.

Zanchini, Giovanni, 155.

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